

VARIETY

Published Weekly at 104 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies 10 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LX. No. 11.

NEW YORK-CITY, FRIDAY, NOVEMBER 5, 1920

48 PAGES

ERLANGER'S NEW SHOW MAP

P. M. A. CHANGES ITS BY-LAWS, ADMITTING TOURING MANAGERS

Regulations Changed Removing Two-Year Requirement—Any Producer in Legitimate Can Join—One-Night Managers Gain Protection.

The Producing Managers' Association, at a meeting last Friday, decided on making certain changes to the by-laws which will give more elasticity to the requirements for entrance into the association. The widened scope permitted makes eligible for membership any producer who is regularly in the legitimate field. Up to now it was necessary for a manager to have been a producer for at least two years and he must have put on at least three plays.

It is presumed the regulations will allow into the P. M. A. any or all of the smaller managers so long as they are able to pay the dues, which are \$500 annually. In each show put out the producer-member pays the P. M. A. \$25 weekly for each week played. The latter fee was devised to defray the expenses incurred by the organization during the actors' strike. Later it was decided to continue the payment from each show, the idea being to accumulate a big emergency or "war" fund.

By letting down the bars the members of the Touring Managers' Association, made up chiefly of one-night managers and producers, are now able to join the major association regardless of the time they have been in the field. The Touring Managers formed early in the summer to present a solid stand against the encroachments of the Actors' Equity Association. The Touring men believed they had accomplished something in the proposal that the number of performances be averaged for the season. Instead of each week being a unit. When the A. E. A. formally rejected the plan, several of the one-night producers withdrew their attractions for the season, stating the increase in operating costs and the restrictions laid down made touring too hazardous.

Touring managers joining the P. M. A. will immediately enjoy the protection of the agreement between the major managers' organization and the A. E. A.

The proposed "closed shop" of the A. E. A. could declare trouble against the one-night managers in the absence of any agreement. This is to go to a vote of the A. E. A. membership. There was no opposition to it by any of the A. E. A. members and the question has been dropped.

58TH ST. SERVING MEALS TO ARTISTS

Manager of Procter House Installs Kitchenette.

John Buck, manager of Procter's 58th Street, has installed a kitchenette with a cook in charge who will cater to the wants of those playing the bill at the theatre, without charge.

The kitchenette is in one corner of the green room. It comprises an electric range, an ice box and a complete set of cooking utensils.

The plan is to serve tea and biscuits, or coffee and cake each afternoon after the first show. A light breakfast will be served Monday and Thursday mornings to those acts who come in from out of town on the early trains and who rush to the theatre for rehearsal, because of having insufficient time to eat at a restaurant.

TRANSFORMING ROOF.

Another Plan Going Into Effect in December.

With the Shuberts deciding to end the engagement of the present double performance on the Century Roof early in December and perhaps make up two road shows of the people and properties up there, it also has been settled upon, according to report, that a transformation of the floor plan of the Roof is advisable. Accordingly, the Shuberts are figuring on replacing the former dancing space to more closely resemble the popular idea of a mid-night resort, and make sufficient other changes to remove the "theatre" atmosphere now on the roof through its resemblance to a theatre in seating arrangement.

While the mid-night show on the Century has been doing some business the early, or nine o'clock performance there has barely drawn. One evening this week the gross at the box office for the first show was \$134.

OPERA OF "PASSION FLOWER"

"The Passion Flower" now on the road with Nance O'Neill, is to be the basis for a grand opera.

The piece is running in Chicago, where its engagement was largely extended.

40 WEEK STANDS; NO "TANKS"

Proposes to Guarantee Original Costs and Production of Broadway Successes to Towns of More Than 100,000, Which Will Supply Theatres by Lease or Building—Co-operation of Resident Public Invited.

SAME CAST FOR FILMS

That there is likely to be a readjustment of the legitimate and picture amusement map before very long is a report circulated in entertainment circles the past week.

According to report, a detailed plan is being worked out by A. L. Erlanger and his associates whereby legitimate producers will be accorded a much more attractive "break" with their attractions than occurs at present.

The arrangement will be so comprehensive in scope as to include participation on the part of producing managers in the film adaptations of their successes.

Mr. Erlanger has in mind the abandonment of all one, two and three night stand bookings, substituting a circuit of about 40 cities, none of which has a population of less than 100,000 and all to play attractions for a week or more.

As an inducement to towns to play shows for a full week the "Hynd" (Continued on Page 5.)

FOUR "IRENE" SHOWS DID \$83,000 LAST WEEK

Montgomery, Author and Part Owner, Receives \$23,000.

The four companies presenting "Irene" are said to have achieved something of a record last week when grossing \$83,000 collectively. The financial return to James Montgomery, from interest in the show and royalties, is said to have been \$23,000.

It was reported a fifth company is to be organized by Julius Murray to play the southern territory under the same arrangement as the one company he already has playing that section of the country.

In England there are three companies now playing "Irene" and Macdonald and Young have opened the first of their provincial companies. Another is to follow in eight weeks and their third is to start next June.

R. R. PASSENGER MEETING MAY INCREASE BAGGAGE RATES

Transcontinental Passenger Association in Chicago Next Week Threatens to Charge 10 Extra Tickets, on Top of 25 Fares, for Baggage Car.

THEDA BARA YES AND NO IN CHI

"Blue Flame" Rapped While Star Is Liked.

Chicago, Nov. 3. Theda Bara met with varied fortunes in the critical columns and at the box office during her first week here as a speaking star. The opening was a turn-away and it looked like a bonanza. Business fell off Tuesday, went up Wednesday, slipped Thursday and Friday, good Saturday, great Sunday.

She finished some \$10,000 under the predicted \$25,000. Strangely, the advance for the second week was bigger than for the opening, and it promises to exceed the first despite the heavy premiere. The critics were mainly kind, though more indulgent than enthusiastic, and almost every one said Miss Bara was better than the play, "The Blue Flame."

\$20,000, "WAY DOWN EAST"

Grieff Film Doing It at 44th Street This Week, at 92 Top.

"Way Down East" has been looked for seven weeks at the Shubert-Crescent, Brooklyn, opening Monday. The picture is to get a \$2 top in Brooklyn, that week being decided on to protect the New York engagement at the 44th Street.

The film in New York topped \$19,000 last week for the fourth consecutive time. This week, its tenth in New York, the picture will top \$20,000 because of the holiday prices in vogue on Election day and night.

The amount reported set for the English rights to "Way Down East" was reported Wednesday at \$300,000. The previous top figure for the foreign rights to an American made film was \$200,000. The "Birth of a Nation," supposedly the best money maker of all screen productions up to date, was not sold for foreign showing, but exhibited abroad by the controlling interests.

Operation on Val Stanton.

Myra Mae, N. Y., Nov. 3. An operation for blood poisoning was performed here last week on Val Stanton (Val and Ernie Stanton) at the Good Shepherd Hospital.

Chicago, Nov. 3. Theatricals are threatened with a further railroad burden, and according to inside reports, baggage cars will be made a distinct charge on all lines west of the Mississippi.

The matter is said to be on the program for consideration by the Transcontinental Passenger Association which will meet here next Monday. It is said the meeting will consider charging theatrical companies 10 extra fares in addition to the 25 fares necessary to secure a baggage car. The 10 extra fares would be a charge and could not be used as fares.

Should such a regulation be adopted it is feared the eastern roads might follow suit.

Since it is necessary to purchase 25 tickets for a car, an extra charge of 10 tickets would mean a jump in transportation cost of more than 40 per cent over the present 3.5 cents per mile rate.

A similar plan for extra baggage car cost was reported under consideration in the East when the railroads went back to private ownership but later it was denied the roads had any such intention.

The Transcontinental Passenger Association membership includes the Northern Pacific, Union Pacific, Chicago, Milwaukee & St. Paul, Burlington & Quincy, and all the major rail lines. Theatrical men say that at least one of the lines has been antagonistic to theatre interests but are in hopes the issue will not be made at Monday's meeting.

DULLNESS REACHING N. Y.

Section Around Albany and Troy Feeling It.

Troy, N. Y., Nov. 3. Theatres in this section are beginning to feel the effect of the shutdown in industry. At Cohoes, across the river, 1,000 people were laid off in one mill this week.

All the large collar shops in Troy are running on part time. Some factories in Troy have either cut down the working force or closed temporarily.

Similar conditions exist in many of the smaller towns nearby.

BEE PALMER MARRIED!

Chicago, Nov. 3. It is reported here Bee Palmer was lately married to Al Sigel, who has been Miss Palmer's piano accompanist in vaudeville.

ENGLISH ACTORS BEGIN TO AGITATE FOR "CLOSED SHOP"

Tentative Form for Revised Touring Contract Published—Provides Against Association Actor Working With Non-Member.

London, Oct. 18. A campaign for an actors' "closed shop" is foreshadowed in the recent publication at the behest of the Council of the Actors' Association of a tentative touring contract form which contains the provision that no member of the association will engage with any manager who employs a non-member. The agreement, which it is proposed to make the Standard Touring Contract next year, also provides that no Actors' Association member will engage with a manager not a member of the Association of Touring Managers.

The present standard contract expires March 22 next, and the move now under consideration has to do with working out a revised form which shall take its place. Other clauses and provisions also are to be changed in the new edition, but the "closed shop" issue is the one upon which the whole campaign turns. The paragraph covering the point in the contract form now being circulated with a view to securing expressions of opinion from association members reads as follows:

Special Notice.—This form of contract having been agreed between the Touring Managers' Association and the Actors' Association notice is given to all managers and to all artists that on and after the date of the ratification of this contract the 22nd of March, 1921, no member of the Association of Touring Managers will employ any artist who shall not then be a member of the Actors' Association and no member of the Actors' Association will work with or for a manager who shall not then be a member of the Association of Touring Managers nor with an artist who shall not then be a member of the Actors' Association.

This contract shall remain in operation for three years.

This is the main revision, but other revisions are suggested, and all players are asked to supply additional clauses or new conditions not given in the published text. In this way it is proposed to construct a contract form which will represent a composite of the whole profession's ideas for an equitable agreement and have effect as being the result of a general referendum. Here are some of the suggestions put forth (the revisions are indicated by bold faces):

The period of rehearsal shall commence on such date as the manager shall specify, not being more than four weeks prior to the production of the play or the commencement of the tour or stock season and shall end on the date of the production of the play or the commencement of the tour or stock season, and payment for rehearsals shall commence from the date of the first rehearsal and continue until the play is produced and such payments shall be made as provided in Clause I of the schedule (as now: shall end on a date to be determined by the manager).

The manager shall produce the play on the..... one thousand nine hundred and and the tour or stock season shall commence and the artist's full salary shall become due as from that date (as now: shall commence on that day).

It is proposed to revise that portion of the agreement covering salary so as to provide a graduated scale of pay for rehearsals as follows:

Notwithstanding any other provision of this clause provided such artist shall duly attend all rehearsals for which he is called he shall be paid not less than one pound per week during the first week of rehearsals, two pounds per week during the second week of rehearsals, three pounds per week during the third and fourth week of rehearsals.

If the fourth period of re-

hearsals shall extend beyond four weeks all artists shall receive full salary.

Extra performances and other such details are refrained in this paragraph:

The weekly salary of an artist during the tour or stock season shall cover a number of performances not exceeding six, whether once or twice nightly (as now: seven, once nightly).

Extra performances, once nightly.

Every performance over six in a once-nightly week shall be an extra performance and shall be paid for at the rate of one-sixth of a week's salary per performance (as now: one-seventh per performance over seven performances up to £4 per week; over £4, one-twelfth).

Extra performances, twice nightly.

In calculating the payment due for extra performances twice nightly, after six performances have been given each additional evening's work (of two performances) shall be paid for at the rate of one-twelfth of the weekly salary and every matinee shall be paid for at the rate of one-twelfth of the weekly salary (as now: twelve performances and one-twelfth after).

(Note. — This revision will mean twenty-five per cent. extra for twice-nightly.)

A broken week at the commencement or termination of the tour or stock season or by reason of the suspending of the tour under Regulation 14 shall be paid for at the rate of one-sixth of a week's salary per performance, whether once or twice nightly (as now: one-seventh once-nightly, one-twelfth twice nightly).

Salaries shall be due and payable not later than the close of the performance on Friday night of each week.

Minimum Salary. The minimum salary payable to any artist shall be three pounds per week of six performances, to include chorus, but to exclude local extras (as now: to include 13 performances twice nightly).

A new clause provides:

Non-Musical Plays. No male artist receiving a salary of less than ten pounds per week shall be required to provide more than one ordinary walking or evening dress suit (making two suits in all). No artist shall be required to provide more than three suits.

The rule covering lay-off is suggested as follows:

If for any other reason the manager shall deem it advisable to suspend the tour or stock season such recess shall not exceed one week out in ten weeks or at any time but not for two consecutive weeks and during such recess the artist shall receive half salary. If the recess shall be longer than the period mentioned then the artist shall receive his full salary for such recess period (as now: no salary payable one week in ten).

MUSICAL "HIP" OPENS

Paris, Nov. 3. The Mogador, known as the Palladium while revues and movies were given there, opened Oct. 30 as a lyrical house with a revival of "Hip" by Planquette, founded without acknowledgment on Washington Irving's "Tip Van Winkle." The cast was headed by Mme. Charlotte Martens and Villert, the former cafe chantant singer.

Others who appeared were Charles Lamy, Maupin and Ponsin, and Mmes. Saint Bonnet and Mathieu Loria.

Circus Opening.

London, Nov. 3. The International Circus opens at the Olympia December 11.

WOULD LIMIT FOREIGN MUSIC FOR FRANCE

Composers Ask That Halls Hold It to 5 Per Cent.

Paris, Nov. 3.

It has become known a certain number of members of the Society of Authors and Composers have written to their president protesting at the increasing popularity of foreign music performed at the music halls and introduced into local revues.

The letter complains of the drop of royalties collected for French song writers and composers, as shown by the October returns in comparison with the large amount of rights due to foreigners. They point out that excepting in Belgium the society has no control abroad, and ask that programs be limited to five per cent. of foreign music, not including the works of foreign composers who may have resided in France for the past ten years.

A foreigner can be a member of the authors' society without residing in France, and this is particularly the category of music the complainants wish limited. If a foreigner is not a member his music is used just the same and the society collects the royalty but pockets the proceeds for its own use.

The letter is addressed to the Society of Authors and Composers (music halls, known in Paris as the petite societe), and not the Society of Dramatic Authors. As a matter of fact, few foreign plays are produced in France, compared with French plays in other countries.

STRIKE CONTINUES, DEMANDS EASED

Syndicate Gives Up Closed Shop Claim.

Paris, Nov. 3.

The opera strike continues with the management sending notices to the strikers they are considered to have resigned.

The opera musicians are still doing what they can to help their cause by organizing concerts in Paris and the suburbs.

The syndicate has let down on its demands, no longer insisting on the clause in its demands guaranteeing a closed shop in favor of the union. It has also let up on the demand that the percentage of foreigners employed shall be definitely restricted.

The management is conceding many of the minor claims, some of which probably seem absurd to foreigners. Among them are those promising higher pay to players of less well known instrument, and the horn charges which will make it very expensive to give Wagnerian opera.

GERMAN OPERETTAS TAKING LONDON CHANCE

Hicks and Sacks Presenting "Holland Girl" at Lyric.

London, Nov. 3.

The new combination of Seymour Hicks and J. L. Sacks which is to produce a number of German written operettas, the rights of which are held by Hoseny & Co., is undoubtedly in for a demonstration when they present "The Holland Girl" at the Lyric.

Hicks and Sacks, it is understood, are being backed by the publishers to produce a number of attractions which the music men had contracted for before the war and are now trying to get their money out of. The daily press here has been running a number of jingles regarding the new combination.

The American rights to the piece are said to have been disposed of to Marc Klaw who is to make a production in the States.

The return of Charles H. Cochran to this country is awaited with interest as he will again probably take up his battle against the introduction of German works on the English stage. His first chance will be a direct attack at the productions Hicks and Sacks propose.

VAUDEVILLE BERLIN VOGUE, HUGE SCALA OPENS NOV. 2

House Holding 3,000 on Ice Palace Site, Backed by American Money—Pasepart, as Agent, Had to Decline Management—Lagit Theatres Prosper.

V. A. F. STANDS NEUTRAL

Take No Side in Union-Manager Controversy

London, Nov. 3.

The Variety Artists Federation has announced its determination to remain neutral in the dispute between the managers and the stage employees.

The union has asked for new wage scale.

BERNSTEIN'S WHEEL

London, Nov. 3.

Freeman Bernstein, who is at the Carlton hotel, declares his negotiations for the formation of a burlesque circuit here are proceeding satisfactorily.

VERNON CASTLE'S ESTATE

London, Nov. 3.

Vernon Castle's will has just been proved here. It disposes of an estate valued at £177 (£626 at current exchange).

MARIE LOHR'S "FEDORA."

London, Nov. 3.

Marie Lohr's revival of "Fedora" at the Park Globe is an excellent production, and she carries the part well though a little over weight.

REVIVE "DEGOURDIS."

Paris, Nov. 3.

Marcel Simon revived Oct. 29 at the Scala "Degourdis de la II" with the cast holding Messrs. Lorrville, Gorb, Medy and Mentel and Mesdames Fagan and Carton.

CROSS PRODUCES OWN PLAY

London, Nov. 3.

Victoria Cross, the novelist, will produce a stage version of the novel, "The Greater Law," Nov. 5, at the Kensington.

"GREAT LOVER" MINUS STAR

London, Nov. 3.

Virginia Fox Brooks is out of "The Great Lover" at the Shaftesbury. Julia James is playing her part as substitute.

ELLALINE TERRY TO RETIRE

London, Nov. 3.

Ellaline Terry has just made public her purpose to make a farewell tour. She has been a player for 33 years.

"Mr. Manhattan" Reopening.

London, Nov. 3.

Messrs. Wyllie & Tate, formerly associated with Edgars, Murray & Dawe, Ltd., are once more sending out "Mr. Manhattan," booked for a tour of Miss Empires, commencing in June next.

Fred Duprez, who starred in the piece here for several seasons, may again head the organization.

Mrs. J. E. Vedronne Dies.

London, Nov. 3.

Mrs. J. E. Vedronne, wife of the well-known manager and chairman of the Society of West End Managers, died October 29. She was well known as Phyllis Balair, and a member of the Henry Irving and Tree companies.

Joe Collins' Plans.

London, Nov. 3.

Joe Collins will continue on the stage despite her marriage this week to Lord Robert Innes-Ker, brother of the Duke of Roxburghe. Her engagement to another society man was announced some time ago, but immediately contradicted.

New Harcourt Comedy.

London, Nov. 3.

Donald Calthrop is to produce "Will You Kiss Me?" by Cyril Harcourt at the Comedy shortly.

Switch Later at Strand.

London, Nov. 3.

At the Strand "The Storm" will follow "At the Villa Rose" when a new show is necessary.

Berlin, Oct. 22.

Living conditions here continue to be sub-normal, but vaudeville is getting a great play. The opening of a new vaudeville theatre, Scala, is dated for Nov. 2. It is freely said American capital supplied the main backing for the venture. The Scala is situated on Lutherstrasse and is on the site of the old Ice Palace. Besides the theatre the building offers other amusements, concert cafe, cabaret, a large restaurant and a dance hall. The Scala has a seating capacity of 2,000 and there is to be an orchestra of 22 pieces.

A big outlay is represented in the Scala. A 12-act show has been framed for the opening, with the turns: the Dramsons, Ghasroffs (Russian troupe), Taku, Terna brothers, Remes Midgots, Helen Balbit, Schiller and Jerome, Hamming, Hesse and Seewitz, Kirchner family, Busmann (tenor of the Dresden Staats Opera) and Valetti and Adalbert, the latter being two favorite Berlin players who will offer a sketch.

Marx and Schuch are the managing directors of the Scala. The management was offered to W. L. Panspart, former European representative for the American Orpheum Circuit. The German law prohibiting anyone who conducts an agency from managing a theatre, forced Panspart to decline. Panspart is directing the Scala shows for the first month. He intends selling his license and agency here next year and returning to New York. Lately Panspart told friends he desired to spend the last years of his life around Times square.

The Winter Garden and Apollo are both doing excellent business in spite of the programs being under standard. It is common for hundreds to be turned away for the night performances. The shows here miss foreign acts, and until foreign exchange is placed on a better basis, that factor will continue to interfere.

Living conditions are still bad. With dollars, everything can be secured, but it means a lot of marks. For 16 cents in American money a fairly good meal can be bought. Rhine wine costs from 20 cents to \$1.50. German brandy is 85 cents, with the French cognac \$1.10.

Like vaudeville, the legitimate theatres are getting a fine play in spite of the high admission taxes and it is hard to secure tickets for the Staats or Staats Opera. The latest offering, an operetta, at the Nollendorf is a big hit. The production there as in all the legitimate houses is fine.

The cabarets are going down hill—and while nearly every cafe has its cabaret, there are but three or four first class shows of the kind in Berlin. There are Nelsona, Bohall and Rauch, Rakete and the Black Cat.

The concert season is in full swing and there are several recitals nightly. By far the most important offered was given by Fritz Kreisler, seats costing from 10 to 80 marks. The big Philharmonic where the concert was held, was sold out, with several hundred standing. Kreisler was given a greater reception than probably ever accorded an artist here. The profits were turned over to Berlin's four orphan asylums.

Several American theatrical men have been in Berlin recently, including M. Meyerfeld Jr., and Mr. Richschauer of San Francisco. At present Gustav Amberg, representing the Shuberts, and Ben Hoshmenthal, representing F. J. Goddard, are in town.

Parish and Perry Opening

London, Nov. 3.

Parish and Perry are set to open in Birmingham, Nov. 15.

Bid for Josephine Earle

London, Nov. 3.

Josephine Earle has been approached to play in a musical comedy production.

DROP OF LOEW EXPLAINED AS DUE TO ERROR OVER LISTING

Only 2,300 Shares A d ded, Covering Cost of Bronx Theatre Purchase—Lobby Sales Start Next Week—Goldwyn Rally Feeble.

The details of a minor transaction in Loew, Inc., which came out this week may explain the curious dip last week to nearly 15.

It appears that Marcus Loew some weeks ago completed the purchase of the Victory, a picture house in the Bronx, paying for it with treasury stock amounting to 2,300 shares following the passing of the securities, formal application was made to the New York Stock Exchange for listing of that amount. It was purely a perfunctory operation and the new issue was immediately admitted so that it could be dealt in.

However, Broadway learned of the development and misconstrued it. The report gained currency that Loew, Inc., had applied for, or was about to apply for the listing of a new issue of 100,000 shares and holders were accordingly disturbed.

Of course any such major financing under the present conditions, and especially following the almost disastrous flotation of the last issue, would have operated for a violent drop in the security. An examination of the Stock Exchange records Wednesday disclosed no application for a new listing since that for the 1200, filed Oct. 20 and approved Oct. 23. As usual the announcement came out on Wednesday, Oct. 23, two days later. It was on the following day that the stock got to its low of 30 1/2.

The Loew people deny that there is any new financing in prospect, but the report was widely circulated and had an adverse effect upon prices.

The sale of Loew stock to the public in the lobbies of the Loew theatres in New York begins next week, and by Monday it is expected the price will be held firmly at better than 20 at least. Montgomery & Co., sponsors for the sale on the installment plan and in lots of 10 or more to the public (Loew theatre patrons) must maintain the price since they are making the offering at \$25 a share.

If the market price sagged to around 15 during the sale, it would, of course be affected and the public might be led to suspect somebody was buying at the market and making a quick turnover. At \$25 the share are asking a margin of \$5 a share over the market price of \$20, while it is well known that regular "odd lot" dealers in the financial district offer the service of carrying stock on the partial payment plan for a commission charge of only 15 cents a share, when the issue is quoted at less than \$30.

In addition regular odd lot dealers do not insist upon the completion of a purchase. They agree to hold stocks only at the order of customers, who thus can sell stock partly paid for whenever the dealer shows a profit or they can close the transaction by taking a loss. The understanding is that the Loew patron sale plan does not offer facilities for speculation.

At the offices of the Loew Circuit this week it was said the sale next week of Loew, Inc. stock in all of the Loew houses in Greater New York is an independent venture of the underwriters, who were induced to dispose of the stock in this manner through the personal persuasion of Marcus Loew. Loew, Inc. has no further direct interest in the stock, it having been taken over by the underwriters and paid for when issued.

Mr. Loew says the plan was suggested to him by an article in Variety some months ago. When the issue of stock was decided upon, he asked the underwriters to place the shares on public sale in the Loew theatres on the occasion of the 15th anniversary of the Loew Circuit, which is next week. Following hesitation on the part of the underwriters, Loew's plan was agreed to, with the understanding that an odd lot purchaser could receive more than advance.

Mr. Loew is reported to have stated during his interview with the editors of the Daily News that the sale of Loew stock would

know the actual value and understood the future possibilities of Loew's, and for that reason he wanted as many of the Loew patrons as possible to carry Loew stock, reaping the benefits that may come from it.

There were only minor developments in the amusement stocks this week. The long predicted arrival of the post-election advance did not materialize. Wednesday the amusement stocks followed closely the course of the general list. Everything opened up slightly higher, but before the first hour passed a reaction set in and the leading issues were below their Monday closing.

Loew started the day at 20 even and then eased to 19 1/2 in a generally "soft" market. Famous Players was inactive at 48, about the previous close, representing the point where the interests concerned appear willing to support it. Late last week the stock sagged for a while to less than 47.

Orpheum continued around 24 1/2, with little doing either way. Inside interests point out that this price reflects the peculiar situation of trading. They say that the season so far has been record breaking as to profits at the boxoffice, with last week representing an increase of business of somewhere around a third as against the corresponding week of 1919. Nevertheless the stock is selling nearly two points under its level of August when no one knew how the new season would develop.

It is just a case of market stagnation consequent upon the tightness of money and the fear on the part of the trading public that a general business slump is in prospect. Intrinsic values seem to have no weight in fixing stock prices. For example, the market Wednesday failed to show any constructive benefit from the Republican victory at the polls. The theory in this connection is that the result of the election was a foregone conclusion and the Republican triumph discounted weeks ago. The drop Wednesday in like manner probably grew out of the practice common in the Street of "selling on good news."

Goldwyn did almost nothing in the way of profiting from the new developments within the company. Minor sales came out early in the week at 8, representing an advance of two points since the reorganization. Apparently buyers are shy of committing themselves to a stock where the company management is at odds. It seems to be clear that the shares will do little until either the Goldwyn or du Pont faction is definitely eliminated from the company affairs.

Dealings for the week were as follows:

STOCK EXCHANGE.					
Thursday	Friday	High	Low	Close	Change
Fam. Play. Inc.	200	67 1/2	67 1/2	67 1/2	+ 1/2
Loew, Inc.	1000	30	29 1/2	29 1/2	- 1/2
Orpheum	100	24 1/2	24 1/2	24 1/2	0
Friday					
Fam. Play. Inc.	200	67 1/2	67 1/2	67 1/2	+ 1/2
Loew, Inc.	1000	30	29 1/2	29 1/2	- 1/2
Orpheum	100	24 1/2	24 1/2	24 1/2	0
Saturday					
Fam. Play. Inc.	200	67 1/2	67 1/2	67 1/2	+ 1/2
Loew, Inc.	1000	30	29 1/2	29 1/2	- 1/2
Orpheum	100	24 1/2	24 1/2	24 1/2	0
Sunday					
Fam. Play. Inc.	200	67 1/2	67 1/2	67 1/2	+ 1/2
Loew, Inc.	1000	30	29 1/2	29 1/2	- 1/2
Orpheum	100	24 1/2	24 1/2	24 1/2	0

THE CURB.					
Thursday	Friday	High	Low	Close	Change
Loew, Inc.	1000	30	29 1/2	29 1/2	- 1/2
Famous Players	100	48	48	48	0
Orpheum	100	24 1/2	24 1/2	24 1/2	0
Goldwyn	100	8	8	8	0
Paramount	100	15	15	15	0
Warner Bros.	100	12	12	12	0
United Artists	100	10	10	10	0
Republic	100	9	9	9	0
First National	100	7	7	7	0
Twentieth Century	100	6	6	6	0
Reliance	100	5	5	5	0
Independent	100	4	4	4	0
Producers	100	3	3	3	0
United	100	2	2	2	0
First	100	1	1	1	0
Second	100	1	1	1	0
Third	100	1	1	1	0
Fourth	100	1	1	1	0
Fifth	100	1	1	1	0
Sixth	100	1	1	1	0
Seventh	100	1	1	1	0
Eighth	100	1	1	1	0
Ninth	100	1	1	1	0
Tenth	100	1	1	1	0

LEO CARRILLO BACK AT 6 TIMES FORMER PAY

Re-enters Vaudeville Pending New Selwyn Production.

Vaudeville is regaining Leo Carrillo, commencing next week at Keith's Hippodrome, Cleveland, where Mr. Carrillo will make the start of a big time Eastern tour for 25 weeks at \$2,500 weekly. When Carrillo left vaudeville five years ago to go under the Morocco direction in "Lombardi, Ltd." he was receiving \$350 a week. The vaudeville time was secured for Carrillo through M. S. Bentham, who induced the star of "Lombardi" to again become a character dialectician monologist in the twice daily, a similar turn to the one he was doing when working his way upwards on the stage after leaving the coast. Out there Carrillo was a daily newspaper cartoonist. Later in the run of "Lombardi" Oliver Morocco advanced him to stardom after he had been featured in the piece almost from its commencement.

Early this season, when under the management of Selwyn & Co., where he still remains, Carrillo opened in a play that proved satisfactory and was withdrawn in its opening week. Another piece for him, written by Edgar Selwyn and called "The Kitchen Cavalier," has had its production postponed by mutual consent of managers and star until the booking congestion in New York shall have been relieved. The Selwyns were lately obliged to temporarily shelve "Sonny" through inability to secure a Broadway house to play it. Carrillo's long engagement in "Lombardi" ended with last season. Carrillo's vaudeville tour will be billed as following special arrangement with Selwyn & Co., and E. F. Albee will present him as a single turn.

NO DOUBT OF BAD BUSINESS.

The career as a producer of Michael Goldwyn ended in Wilkes-Barre, Pa., Saturday when the young man's initial offering in the production field, "The Short Cut," was laid in lamppost.

The piece played to 1003 Friday night, did not give a matinee Saturday because of no sale and Saturday night attracted 167 to the box office.

After that "Mike" thought it was time to call quits.

"LOVE NEST" ON THE RECORDS

On the first three months' sale of phonograph records, "The Love Nest," hit number from "Marry," has topped the mark hung up by "Dardanella" over a similar path. Louis Hirsch, author of the melody, has received over \$24,000 in record royalties up to date.

BRYAN FOY IN FAMILY ACT.

Bryan Foy, eldest son of Eddie Foy, will reprise the family act at the Palace, New York next week.

Young Foy has returned from Mount Clemens, Mich., where he went to recuperate from a nervous breakdown. He spent a month at the health resort.



NED "Clothes" NORTON

Featured with Elizabeth Price and the "Honey and Saffron" at H. F. Keith's Hippodrome, New York, Next Week.

PANTAGES LIABLE TO BIG FINE THROUGH VERDICT OF V. M. P. A.

"Past, Present and Future" Complains Against Cancelled Pantages Contract Amounting to \$9,100. Ordered to Play or Pay.

PENNY THROWERS ARE TAKEN TO NIGHT COURT

81st St. Theatre Management Catches Youths.

Monday afternoon while Charles Stockhouse, who books the 81st Street theatre with Keith vaudeville, was watching the opening performance of the current bill, standing at one side of the orchestra, in the rear, he observed a group of young men in orchestra seats casting pennies on the stage during the turn of Clayton and Lennie.

An officer was called in by the management and three of the youths placed under arrest for disorderly conduct. They were held in the station house until Night Court convened. The judge in Night Court severely reprimanded the penny throwers, stating to them they stood in no different position before him, though they were sons of wealthy fathers, than any other culprit. He warned them if a further complaint was lodged against either they would receive a jail sentence.

Penny throwing in theatre galleries is not uncommon, but it is seldom if ever it has been detected after premeditation among supposedly well bred boys who live in a nice neighborhood. The 81st Street executives concluded the disturbers were sent home from school on a election day week-end vacation.

TANGUAY PREPARING TURN.

Expected to Be in Vaudeville Once More—Russo Aids Negotiating.

Within the next two or three weeks it is anticipated by Harry Weber, who represents her, that Eva Tanguay will reappear in vaudeville. Miss Tanguay is reported asking her former salary of \$2,000 a week.

At the same time Roscoe Ails, who lately was wedded to Miss Tanguay, and some weeks ago conceived an Orpheum Circuit tour of forty weeks at \$1,350 weekly, is negotiating with the Orpheum attorneys. It is said, to reach an adjustment of his cancellation in order that he may take up the cancelled Orpheum time. Following his throwing over of the Orpheum contracts, Ails, with his first band and Middle Miller, appeared for one performance with "Jim Jam Jems" at the Cort. He and his company left the show after the opening night.

Various reports have been around Miss Tanguay would join a production, also that she and Ails might be co-starred in a light revue.

DOOLEYS IN REVUE

William and Gordon in Production Act

A vaudeville production act for William and Gordon Dooley is on its way, propelled by Carlton Hougland and Harry Carroll.

The Dooleys are now on the Amsterdam Road in "The Midnight Frolic."

A report of the past week or so stated Harry Carroll contemplated a visit abroad. Mr. Carroll says he has no such intention and will remain over here, continuing to produce in association with Carlton Hougland.

Pierce Keegan in Business.

Pierce Keegan formerly Keegan and Edwards is now launched in a business venture with James Ryan, the Electric Theatre Construction Co.

With Ryan and H. F. Keegan on the Board of Directors the company is incorporated for \$10,000.

Acting on the complaint of Rath & Garren, vaudeville producers, against Walter Keefe, New York representative of the Pantages Circuit, that Keefe gave the complainants (Rath & Garren) a play or pay contract for 13 weeks for the act known as "Past, Present and Future" on the Pantages Circuit at \$100 a week not and refused to play the turn after it had played five weeks, four of which were at Mies houses in the Middle West, the Vaudeville Managers' Protective Association has ruled Pantages will either have to play the act or pay the difference between \$9,100 represented by the unplayed time and any time the act may play before the 13 weeks' period has expired.

Rath & Garren booked "Past, Present and Future" with Keefe direct. It opened at Detroit Aug. 30, with Toronto, Detroit, Cleveland and Akron following in order. In Akron Keefe wired the act it was not to play any further time, informing Rath & Garren in New York two days later he (Keefe) had cancelled the rest of the 13 weeks, because of an alleged change of one person in the cast.

The cancellation was presented to the V. M. P. A. Pat Casey instructed Rath & Garren to bring the act to New York from Akron, where the seven people in it had been laying off. This was on Oct. 4 or thereabouts. An investigation followed and Casey, questioning the members of "Past, Present and Future," found Keefe's claim that a change had been made in the personnel to be incorrect. Casey then ruled the Pantages Circuit would have to pay or play the act.

Since then, according to Rath & Garren, Keefe has sent for them and asked if the matter could not be straightened out. Keefe, however, has not offered to play or pay the act, in accordance with the V. M. P. A. decision up to Wednesday.

It is Rath & Garren's contention Keefe is "stalling," they further asserting that it is their belief Keefe used the act as a convenience to play the Mies houses, and the Toronto Pantages and cancelled because the salary was too high for the far western Pan cities, and that the claim of a change in cast was used by Keefe for what he (Keefe) thought would be an "out."

The act is now playing the Fox houses at \$250. Sam Fallow is booking the turn. It has played one split week since the cancellation in Akron. Just when Keefe intends to settle, Rath & Garren have not been able to find out. If the act goes along playing at its present salary, it is estimated the Pantages Circuit will be responsible to Rath & Garren for a sum approximating \$2,500.

SINGING ORCHESTRA.

Memphis, Nov. 2. Loew's orchestra got in the limelight last week when the members sang two popular ballads, one the first half and one the last half.

A department store saw a chance for publicity and jumped in on the deal, using it to boost their Grafonola department.

The paper also gave the musical columns of publicity, going on far as to herald the orchestra as the only one in the South singing as it plays.

\$0 CLUB BENEFIT.

The \$0 Club will hold its annual benefit Monday evening, Nov. 21, at a theatre yet to be selected.

Max Hart, elected president of the club this week, will take care of the front of the house for the show and 1944ie Cantor will have charge of the entertaining end.

The \$0 Club is an exclusive social society with its membership limited to 50, from which it derives its title. The membership is composed of newspaper and theatrical men.

SOUTHERN HOTEL SHORTAGE.

Atlanta, Nov. 2. Vaudeville acts are finding it difficult to obtain hotel accommodations in the South. It is necessary to reserve rooms at least a week in advance to insure accommodations.

IN LONDON

By IVAN P. GORE

London, Oct. 25. "Just Fanny" at the Vaudeville has reached its 254th performance. To mark the event Andre Chaslot, recovered from his serious illness, has introduced new sketches and numbers. The biggest hits among the new numbers were a boxing burlesque entitled "Hingcraft," a profiteering skit entitled "Big Ouse Little Breeding," and new songs for Walter Williams, Ralph Lynn and Betty Chester.

"A Pair of Stars" with Perry Hutchinson is doing so well at the Queens that the management has been able to secure an extension of tenancy.

Lena Ashwell, already responsible for the formation of a repertory theatre in the East End, will extend her activities in that direction to other suburbs. Her "Once a Week" players will commence operations at the People's Palace, Mile End, E. The movement is being backed by the municipal authorities of each district, and the company will play a circuit of one night stands so to speak. Among the permanent dates will be the Town Halls Hattersea, Fulham, Shoreditch, Mile End and Camberwell.

The new opera founded on the story of "David Garrick" by Reginald Somerville, will be produced by the Carl Rosa Opera Company during its short season at Covent Garden.

Will A. Bennett, for long the press manager of the London Coliseum, is resigning to take up a similar position at the Hippodrome.

Albert Weston, of Weston and Lynch, died here with a tragic suddenness. The comedian was well-known and popular on either side of the Atlantic. In America he will be best remembered for his performance of "The Drunk" in Fred Karno's "Humming Birds," a part in which he followed Billy Reeves. His death occurred almost on the eve of his return to America with his wife, Nellie Lynch, to fulfill contracts.

Among the divorces pending, and the big list is full of "canon celebrities," are several of theatrical interest. Lily St. John notably is petitioning for a divorce from her husband, the Norwegian explorer-sailor whom she married about two years ago. Gran was a member of Captain Scott's last expedition to the Polar regions, and on his return had much to do with the defence of London against enemy air-craft. Miss St. John retired from the stage on her marriage but returned for the production of "A Night Out," at the Winter Garden Theatre. She left the Drury Lane house shortly after the production, however, and is now the bright particular "star" of "The Naughty Princess" at the Adelphi.

The present press crusade against the Chinese and their alleged wholesale demoralization of white women and girls, not only in the East End but in the West, is likely to lead to a crop of Chinese plays and melodramas. Two "Chink" plays are already announced for the West End. "Sometime, somewhere." One is being rehearsed by Hermina. It has a sweet Cockney work-girl for its heroine, while the other threat is not yet publicly titled. Meanwhile, the provincial melodrama are furnishing up all the old "white slavery," "dope" and "Mormon atrocity" plays, and their villains are becoming Oriental.

The disturbance made by a woman at the Little Theatre the other night, coupled with the announcement that the Lord Chamberlain's department had awakened from its rest and was going to cast an eye on "G. H. Q. Love," was the finest advertisement possible. Seats are at a premium and other less lucky managers nightly scan their audience in the hope of seeing a wild-eyed old lady who might be moved to do the same for them. The good dame who defiled the Little show as "French fifth" is so nervous at it. She was who rose from her seat in the Hippodrome some time ago and denounced a somewhat vapid "corset parade."

Appropos of the "Great Day" "dry up" in the provinces, the artists at last got their money. This is good, but the fact remains that a number

of people have been suddenly rendered "shapeless" at a moment when all the ordinary tours are out, and there is little prospect of work except for an odd special week.

West End managers are again playing general post, a game which has become very popular of late. With the production of "Tricella and the Prodigal," at the Duke of York's, the ball starts rolling, sending "Brown Sugar" to the Garrick, "The Right to Strike" therefore moves to the Lyric, from where it will have to move very shortly to admit the new Backs-Hicks production. Several other managers and shows will also find new homes shortly or come off, the theatres they hold at the moment being required for other productions.

Oh that thyroid gland! Conna Eddies, playing with Cyril Maude in "Lord Richard in the Pantry" at the Criterion has been rejuvenated by a series of injections. Acknowledging her 40 years of age she says that since the thyroid stunt she wants to run about and climb trees.

Peggy O'Neil has been absent from the cast of "Paddy the Next Best Thing" at the Savoy for the past few weeks. Those in the know were put on their honor not to speak or publish, but only this week has the reason for her absence come out. The popular actress was the victim of a plot to poison her, and the method chosen by the miscreant was poisoned chocolate. Luckily, a doctor was at hand and she was promptly packed home to Twickenham where she was starved for several days. Pneumonia then set in but a sound constitution and unremitting care pulled "Paddy" out of the wood. After a brief period of convalescence in Switzerland, she returns to the cast of the Savoy success immediately.

"The World's Sweetheart," a new light opera by a young Welshman, Fred G. Bennett, had a successful premiere at the Surrey. The action runs round doings of a cinema star and the production concerns of which she is a member. The Thames will not be set on fire by either the production, book, music or acting. "The World's Sweetheart" opens the autumnal opera season at the old South Side house and will soon be followed by the National Opera Company, an organization which has engulfed the Fairbanks-Mills show which did so well at the old drama house on its reopening last year.



IRENE FRANKLIN

in "ALWAYS YOU" at the Adelphi Theatre, New York, Next Week (Nov. 4) Direction ARTHUR HAMMERSTEIN

THREE SUITS AGAINST FISHER OVER 'BUDDHA'

Edw. Rose and Lew Pollock Ask \$5,000 Royalties.

Three lawsuits, two in the Supreme Court and one in the Municipal, have been instituted by Edward Rose and Lew (Louis) Pollock against Fred Fisher, Inc., music publisher, on claims for royalties.

In one, Ed Rose as plaintiff, alleges that \$5,000 is due him as royalties on the song "Buddha." He says he has only received \$1,000 on account of the copies sold and \$355.75 on account of mechanical royalties.

Pollock, suing to recover royalties in amount of \$10,000 on the "Buddha" song. He alleges that on May 25, 1915, he entered into an agreement with G. Schirmer, Inc., whereby he assigned his rights and interest in the composition, the music of which he composed. He further claims Schirmer agreed to pay him five cents on each copy sold and 10 per cent. of the mechanical royalties received.

Pollock asserts that some time in January, 1919, Schirmer, with his consent, assigned "Buddha" to Fisher and that the latter modified the agreement existing between himself and Schirmer, in that Fisher agreed to pay 1 1/2 cents on every piano copy of "Buddha" sold and paid for, instead of five cents and 10 per cent. of the mechanical royalties received on "Buddha" without words, instead of 10 per cent. and 12 1/2 per cent. of mechanical royalties received on "Buddha" with words.

Pollock claims that he has received \$1,500 royalties on piano copies sold and that Fisher sold 10,000 copies on which he was entitled to at least \$7,500.

He further claims he was entitled to \$2,500 on mechanical royalties without words and that he has only received \$524.

Rose's action in the Municipal Court against Fred Fisher, Inc., is based on a claim that Fisher represented to him that Lew Pollock, composer of the music was receiving 1 cent on each piano copy sold on "Buddha" throughout the United States and Canada and on that basis induced him to accept 1 cent on each copy sold.

Rose and Pollock have Harry Hake Hechtelmer as their attorney.

JOE GOODWIN PUBLISHING.

Following his resignation as professional manager for Shapiro, Bernstein & Co., Joe Goodwin announces his own music publishing concern, now organizing and to start active business around Jan. 1.

IN PARIS

By E. G. KENDREW.

Paris, Oct. 22.

The case of Mme. Jeanne Granier against Max Maurey, manager of the Theatre des Varietes, for 20,000 francs damages has been settled in favor of the defendant. Mme. Granier contended she held a contract with the Varietes, made in July, 1914, with the late Samuel, to hold the leading role in a new play by Maurice Donnay. Owing to the war the production was postponed, but in 1918 Max Maurey presented Donnay's "La Chasse a l'homme" without engaging Mme. Granier, though her contract stipulated the first new play by Donnay.

The management of the Gaite Rochebour announces a revue of the "west-end" class for Dec. 15, signed by St. Granier, with himself.

BILLING LEADS TO ROW.

Clarence Nordstrom Files Claim for Salary.

Clarence Nordstrom, who replaced Charley King in the featured role of the latter's vaudeville act, "Love Letters," has appealed to the Actors' Equity Association in an effort to recover salary claim d through his (Nordstrom's) withdrawal from the act.

According to Nordstrom, he had a contract stipulation calling for special billing which was only secured after an argument with the house managers every Monday. Nordstrom also objected to two of the girls in the cast holding contracts which called for feature billing. He remonstrated with the producers and claims they agreed to replace the girls when the act reached New York.

Nordstrom thereupon notified the producers that as the billing clause had been again ignored, he considered his contract terminated.

In response to telegrams and letters Nordstrom agreed to play several weeks in order to bring the act into New York, where he understood his contract was to be renewed and the differences ironed out.

He was dropped from the cast without notice when they arrived at the metropolis. Nordstrom further stated that he had refused three production offers while he set was playing in Chicago, in order to play the dates booked between the Windy City and New York.

He is now offering a single offering with a pianist for vaudeville.

PUBLISHERS' PACT ENDED.

Compete in Word Roll Trade, Anti-Trust Defense.

The Consolidated Music Corporation, comprising the six New York music publishers named defendants by the government on Sherman Anti-Trust charges, filed answer in the Federal District Court last week, admitting there was a license agreement made among them March 11 last, but asserting it was cancelled April 1, and that it is their intention now to observe fair competitive methods and practices in connection with the sale and manufacture of word rolls.

The six firms comprising the Consolidated are Irving Berlin, Inc.; Waterman, Berlin & Snyder, Inc.; M. Witmark & Sons, Leo Post, Inc.; Shapiro, Bernstein & Co., Inc.; and T. B. Harms & Francis, Day & Hunter.

The government charges the Consolidated with restraint of trade and competition in the sale of word rolls in that the defendants organized last spring to compel the various word rolls concerns to issue certain songs in specified monthly catalogs under penalty of refusing to release the word roll rights to them on any of their songs thereafter.

Gilbert & Gilbert are acting for the defense.

GENTRYS FRAMING A SHOW.

Indianapolis, Nov. 3. J. W. and O. F. Gentry, long known as the proprietors of Gentry Brothers Dag and Pony Shows, are organizing a circus. They have filed articles of incorporation here for the Gentry Circus Corporation with \$200,000 capital, with which to build, organize and operate their new show.

Berlin and Maurice Chevalier, Mmes. Fabris and Nina Myral.

It is reported from Rome Madame Duse will leave her retirement and reappear this winter on the Italian stage, after an absence of ten years.

Barty in November "Le Tour de Cochon" will be withdrawn from the Dejazet, to be replaced by a farce of Guillemet, with Mlle. Pauline Morly. The probable title is "L'Hotel de la Victoire."

The short operetta "A Mari sans sa femme" ("A Husband Without His Wife"), now by Claude Terrasse, to be presented at the Alhambra in November, with Arlette and Pierre Maud. It will be a new venture for this popular house. The trial, to be watched with interest as the result may depend the future policy of including similar musical works in the programs.

The rev. of Jacques Devaux's comedy "Une Faimille Française" ("A French Family") produced last season at the Theatre Femina was resumed at the Champs Elysees house Oct. 18, replacing "Raffia." It was again well received.

There is not the slightest foundation for the news spread in the English professional organs that the vaudeville section of the French Federation would be involved in the present strike. It was officially stated weeks ago that in the event of a call-out at the Opera the Paris music halls would not be affected, conditions among the variety performers here being declared satisfactory at present.

Reports from Milan, Italy, state that during a performance of Tristan Bernard's "Le Cordon Bleu" the public humed and demanded back its money. Some of the Paris papers have distorted the true version, declaring the farce was badly received because it was French. Italian critics assert this is not the truth. "Le Cordon Bleu" was not a success for the simple reason it is not a good comedy which the Milan audience expected from an author with the widespread fame of Tristan Bernard, who wrote "The Little Cafe." The people thought they were not getting value for the 30 lire charged for seats and simply protested. It was not a case of xenophobia. Many French plays are given in Italy (considerably more than all foreign pieces put together in France) and the Paris press has no ground to protest. The Italians were protesting at the number of French works produced in that country. The French respondents have lost a fine opportunity to keep silent, for they have raised the question which concerns an explanation in its true light. Variety stated "Le Cordon Bleu," when first produced in Paris, a season, was one of the most indifferent works Bernard had written on his own. It is astonishing to hear it was sent out on tour.

Georges Polacco, pianist, and his wife, Edith Mason, have returned to Paris after their season of opera at Chicago. Miss Mason will reappear at the Opera Comique, and in December will visit Rome for a series of concerts with her husband prior to their trip to Spain and Portugal.

The Society of Dramatic Authors has issued an order to members having joined the new Syndicat des Auteurs (affiliated with the Confederation General du Travail) calling on them to immediately resign from the latter organization, failing which they will be expelled from the former trust.

Albert Thibaut, aged 29, described as a lyrical artist (and known as a tango professor), was found shot in his apartment, Charlotte Laurent, who also occupied the room, declared Thibaut had tried to shoot her, after a scene of jealousy, that she had saved his arm and the revolver went off killing her friend. The police are investigating.

Marie Hot, screen player, who appeared recently in the film "Tartu Mystereux" by Pagnol, committed suicide by voluntary asphyxiation in her bathroom, which she had first decorated with flowers. The deceased had previously told friends of her intention.

ACTS FROM PRODUCTIONS BACK TO BIG TIME AT OLD RATE

Keith Office Makes Ruling Governing Vaudeville Turns Deserting Vaudeville for Legit Shows—No Increased Allowed After Production Run Is Over.

The Keith office has made a ruling within the past 10 days that any act leaving the big time to embark in a production, can not return to the Keith books unless agreeable to accepting the salary as understood in that office and which prevailed for the turn before it went into the show.

The ruling was often quoted last week. It is said, when many acts of the revenue lately closing filed their applications for a return to vaudeville, which they deserted for the shows. Several acts which gave an excuse for joining productions that the Keith bookers would not consent to the raise in salary asked for vaudeville and that they received even a higher figure for the production contrasted with the big time dates, that they would be only routed at the last salary, regular salary paid them in the big time houses.

One or more instances were mentioned where this difference amounted to \$200 and over, as one case was said to have been \$150 in vaudeville as against \$700 received in a production.

One report was that the acts with a production that closed had been "shut out" from big time bookings, but this was denied at the Keith office, and the order issued as above was mentioned covering the report.

The status of acts with Shubert contracts still remains undetermined, according to accounts, with some of the turns waiting for the Shubert call on their so many weeks in a year agreement, having been noted as among the big time eastern bookings of late.

It has been said around the Palace building that some of the acts from productions looking for return vaudeville engagements were offered big time salary at an amount approximating what the acts received before securing their last increase in vaudeville. This ranged between \$50 and \$100, according to the story, and was considered a "cut" as "punishment."

LILLIAN ROTH'S ACT.

"Let's Make Believe," a new act billed to open at either the 59th or the Greenpoint early next week, is slated for preliminary opening to the big time.

The piece has been written by Carl Click for use by Lillian Roth, former child actress in "Bhavings." She will be assisted by Anna Roth and Inez Coyne.

The act is under the direction of Frank Evans.

TUCKER'S 25 FROM ORPHEUM

Following the engagement of Sophie Tucker in the big time vaudeville theatre of Chicago, made through Harry Weber, and the ending of her cabaret engagement in that city, Miss Tucker has made a figure of \$2,500 weekly salary, through Weber, to play the Orpheum Circuit.

The route is being held up pending an agreeable arrangement on the salary.

LONDON FOR FAY MARBE.

Fay Marbe has had a very flattering offer to go abroad. An English manager witnessed her performance at the Riverside last week and wants her to go to London in January under contract for musical revue and also appear in pictures.

He is enthusiastic about the young artist and regards her as a "find."

GUMPERTZ OUT FOR FREAKS

Sam Gumpertz, one of Coney Island's prominent amusement men, will sail for Europe Nov. 11, looking for new freak attractions for the Island.

It will be his last trip abroad since 1914.

"Conscience" for Kath, MacDonald.

Sam Barker has purchased the Harry B. Shubert play "Conscience" for the use of Katherine MacDonald. The play was consummated Monday.

JACK MORRIS' CLAIM.

Alleges Half Ownership in "The Love Game" Act.

Jack Morris of the Shubert office, who claims a one-half interest in the "Love Game" sketch touring the Orpheum and Keith circuits, served a formal notice on the Keith and Orpheum offices demanding they pay him 50 per cent. of the accrued profits of the play.

Harry Hayden, who wrote it and heads the performing cast, disputes Morris' claim, stating a musicalized version was to have been produced by Morris, but the latter avers this idea was abandoned and Hayden confirmed his (Morris') half interest by remitting his share of the profits weekly up to five or six weeks ago, when they first lapsed.

Morris claims his interest as producer, business manager and general adviser in the affairs of the "Love Game."

TOLEDO RIVOLI—PICTURES

Policy to Be Changed Regardless of "Deals"

Toledo, Nov. 3. Regardless of any "deals" that may be put through, as reported, in connection with the local Rivoli, opening as a pop vaudeville house booked by Gus Sun, the Rivoli, it is said, will eventually play pictures only.

WENONAH TENNEY AFTER DIVORCE.

The action for divorce by Wenonah Tenney, the agent, against her husband, Allen Spencer Tenney, has been filed and will shortly come up for trial. She alleges statutory grounds, according to H. B. Hochstetler, her attorney.

BART M'HUGH'S MANEUVER.

Philadelphia, Nov. 3. Over here Bart M'Hugh has raised his rating as a smart vaudeville agent. The cause for it was the marriage Oct. 27 of Joe Dunn and Mary Bradley.

Mr. Dunn is Bart's brother-in-law and office manager. Mrs. Dunn is Bart's secretary.

STATE-LAKE NEIGHBOR TO PLAY AT \$1 TOP

Balaban & Katz to Call Huge House "Ambassador."

Chicago, Nov. 3. The big 3,400-seat house being built by Balaban & Katz, opposite the State-Lake, will be named the Ambassador. The policy is still in doubt, although the house is rising rapidly and will be completed by Feb. 1, weather permitting.

The stage, lighting and other equipment will be such that any attractions from feature pictures to a Hippodrome show can be accommodated. It is reported that \$1 top will be the opening scale, in competition with the lower prices across the street for an Orpheum show, and the new Anchor house, the Roosevelt, half a block away, at half the admission with first runs and lavish presentations.

ROYAL, AKRON, MANAGER.

Conditions There Bad for Neighborhood House.

Akron, O., Nov. 3. The Miles Royal here has undergone its first change in generalship with Sam Driscoll, resident manager, removed and succeeded by J. L. Shipley, formerly with Elbert & Getchell at Des Moines.

Present business conditions are impossible for a neighborhood house. Not until the east end factories are open is there a chance for the Royal to show profit. Improvement is looked for now that election has gone as expected.

FRIEDLANDER ACTS FOR LOEW

Several big acts produced by the William R. Friedlander office are being routed by the Loew bookers. The first to start over the time will be "Sweetie," which has received a 40-week route beginning Dec. 13. The two other Friedlander acts have been practically set for the Loew houses and other independent time.

Horwitz & Kraus are handling the acts.

THEATRE ROBBED OF \$3,500

Omaha, Nov. 3. Three armed bandits robbed W. Ledoux, manager of the Empress theatre, a local vaudeville house, of \$3,500 here last Sunday night while a performance was going on within the theatre. Ledoux was checking up the Saturday and Sunday receipts when the bandits entered his office and forced him into submission. He was bound to a chair and gagged after which the hold-up men seized three sacks containing the money and fled.

SAY BIG TIME AGENTS RAID SMALL TIMERS' LIST OF ACTS

Loew Commission Men Declare Rivals on Big Circuits Lure Turns Away on Promises of Higher Salary, Which They Cannot Deliver.

CUBA'S CASINO POSTPONED.

Opening for Gambling in December—Publisher's Circus Starts Well.

Havana, Nov. 3. The Casino, Cuba's great gambling palace and amusement resort, which has been given a million dollar addition, has postponed its opening until Dec. 1, or later. This is the direct result of the moratorium declared here which does not expire until next month. The action was brought about by the financial crisis, directly the result in the slump of the price on sugar.

A number of specialty and dancing acts engaged for the Casino were to have arrived this week, but all contracts have been set ahead for December.

The moratorium failed to disturb the opening of the Nationale with the Publisher's circus, which got off to a fine start, offering one of the biggest shows ever booked.

It is believed that while the financial situation led to curtailment of big money interests, it acted in favor of the circus, which is getting a better draw than ordinarily because of many people temporarily stopping work.

DOUBLE SHOWS, HALF PRICES

Kansas City, Nov. 3. Martin Beck, from the coast, announces the contract for the erection of the new Main theatre here has been awarded and that the work will be commenced when material can be secured.

The site at 14th and Main streets is ready for the contractors.

The Main will seat 3,400 and go on the Orpheum Junior circuit.

A large sign on the site reads "Advanced Vaudeville. Double Shows at Half Price."

ARONSON RECONSIDERS.

Atlantic City, Nov. 3. Jules K. Aronson has reconsidered his resignation as local representative for the Stanley Co. He remains here in full charge of the Colonial, City Square and Virginia, all picture theatres.

The resignation was to have gone into effect Nov. 1. Pressure was brought upon Mr. Aronson to reconsider his decision to sever his long business connection with the Stanley people.

TICKET TAKER ARRESTED.

Daniel Schaffer, special officer and relief ticket taker at Loew's Lincoln Square, New York, was arrested this week, charged with withholding tickets and turning them back to the ticket seller. He was held in \$500 bail for Special Sessions.

UNION HILL SITE.

The Keith people are reported to have recently purchased a large plot adjoining the Hudson theatre in that New Jersey town, also controlled by the Keith interests.

While no plans have been formulated for the development of the acquired site, it is easily adaptable to any theatrical purpose the owners may wish.

PICTURES ONLY AT RIO.

The Loew booking office says it is a mistaken report which stated Loew's Rio, uptown on Broadway, intended to add a special attraction in the form of a girl act to the present straight picture policy.

One-Day Stand in Florida.

Lakeland, Fla., Nov. 3. The Auditorium will play vaudeville one day a week beginning Friday. Five acts and a feature picture booked by Julia Holman—the Keith exchange will be shown.

VINCENT LOPEZ

and His KINGS OF HARMONY
GIVEN ALL OVER
WITH PAT ROONEY
AND GUS HIG. EVERYWHERE
This week (Nov. 10—JEFFERSON, N. Y.)

Small time agents are complaining of the raiding of their books by agents booking on the big time, especially the Family Department of the Keith office. The allegation is made that acts on the small time around New York at \$200 have been approached by big time agents with offers of \$300 and \$350 weekly, figures "unheard of" for the average turns in pop houses.

The Loew agents say they have no objection to other agents trying legitimately to secure acts, but protest that the method of promising big salaries is causing dissatisfaction among turns on the pop circuits and can only be classed as "raiding."

One of the Loew agents is known to have registered a strong objection. He admitted J. H. Lubin, the Loew general booker, stood ready to back him up, and was aware of the "raiding" tactics. It is understood actual proofs of promised salary jumps of 50 per cent. and more have not been secured, as the offers are verbally made. It was intimated that if proofs were secured, some action would be taken.

The Loew agents deny the right of any agent in that office or outside it to place a price on an act and they are particularly aroused over the attempt to establish a false salary. While the offers might be made in good faith, it is doubted whether any one can deliver routes per the promises before the bookers first see the act in a Keith house.

COMPLAIN OF AGENT.

Labor Commissioner Investigates Marie James.

Chicago, Nov. 3. Complaint has been filed against Marie James, an independent agent, with the labor commissioner on behalf of the Four Franklins, a vaudeville act.

Miss James had the act signed up for three years, but as she is known as an outside agent and her selling is limited to a few circuits, the act was forced to seek work elsewhere. When the Four Franklins played Shubert's Miss James had their salary attached for her commission.

When called before the labor commissioner she claimed 5 per cent. for her management and rehearsing of the act. The case is still pending.

ONE LEFT IN BRANDFORD.

The Temple in Brandford, Conn., is now the only vaudeville theatre in that town, the Hot having switched to pictures last month. Both houses are owned by E. Monte. The Temple has a five-act policy. Formerly the Hot played vaudeville and pictures but affected the Temple's business and brought about a policy change. The latter house is supplied through the Keith Chicago office, the Hot having been on the Gus Sun books.

TWO MARIONS, ONE WEEK.

Chicago, Oct. 3. The two Marionettes—Indiana and Ohio—are being booked on one city-day split-week out of the Western Keith office in Chicago. These are former Gus Sun friends. Marion, O., is the first half and Marion, Ind., the second.

\$1,250 FOR DONORS.

The Donner family group, Harry, Ted and Rose, are to receive \$1,250 a week for their act in vaudeville. It is reported.

The turn is booked to open Dec. 6 at the Palace, New York, remaining there for two weeks. The Coliseum drops extra Sunday show. The three shows daily on Monday which have been prevalent at Hines Coliseum away uptown have been discontinued, with two shows on the Sabbath as well as the week days now the policy there. The Coliseum gives a split week.



ROSE KESSNER

VERSATILE ECCENTRIC CHARACTER COMEDIENNE

Who sings, dances and does acrobatics all in an original manner. Rose Kessner has returned to vaudeville after five successful years in musical comedy, and has registered a huge hit with EDDIE BOHLEN in "ON FIFTH AVENUE." At KEITH'S WASHINGTON. This Week (Nov. 11, Next Week (Nov. 12). Maryland Theatre, Baltimore.

INSIDE STUFF ON VAUDEVILLE

The A. A. F., or, as it is more commonly called, the Vaudeville Branch, is internally waiting, according to current report, through the lack of its members in paying dues and the steady reduction of possibilities in new membership in refusing to live up to the \$11 demanded with each.

This loss of income is said to be gnawing at the vitals of the A. A. F., otherwise the Vaudeville Branch, apparently organized only for the gathering in of members a per. Just what benefit the Vaudeville Branch is to its members has never been disclosed. Its companion association is the Four A's—the Actors' Equity Association—is an active organization and much is heard of its activity in theatrical circles, but beyond raking in whatever dues may drop its way, the Vaudeville Branch is deathly silent excepting when the revenue is dropping. Then its officer who handles the coin goes out speechmaking.

The seeming desire of the vaudevillian who wants to belong to the Four A's at all is to belong to Equity or nothing. Since the variety people have found that if they join the Equity they and their money will be shunted over to the Vaudeville Branch, the variety crowd appears to have passed up the A. A. F.

One man now on the vaudeville stage has been passed up as a come-on by gamblers. They think he is something of a gam himself, at poker. As a matter of fact, the vaudevillian who now is, has been a good many things in his past, with sports and sporting matters quite familiar to him.

The vaudevillian was once invited to a table stake poker game. He sat in and found it pretty fast. The players looked wise. He knew but one or two. The game ran wobbly. The gambling vaudevillian got the one or two. The game was doing, but he couldn't place it. Finally, drift something was or would be doing, but he couldn't place it. Finally, with a new deck he got four aces pat. He cased them along and found one other sticking with him. The betting grew as high as the other hand wanted to make it. The vaudevillian was the first to draw. Presuming it had been framed he should draw one to the four, he stood pat instead, busted up the draw for the framer, who figured on the second card to make a straight flush, and after getting all his money neatly stowed away in his clothes, proceeded to clean up the cheater.

The "Jim Club" as formed by Jack Dempsey, Arthur Blundell, Joe Woods, Billie Grady and Charlie Morrison as charter members holds meetings daily at the N. V. A. Club for lunch. Also, at the same time, numerous executives of the Keith office are in the habit of occupying a table close by. Therefore the purpose of the "Jimmies" is to each day invite one of the latter bunch to dine, he getting "the works" at the finish for the check. All things then being equal, he's a member. The only rule laid down is that not more than one guest shall be allowed to sit with members during a meeting. This obviates chance of a "frame" as the "Fifty Five" figure it. Several prospective members are listed as victims.

Tommy Gray is about to issue a threat against and through Fred Fisher. A couple of weeks ago Mr. Fisher sent Variety a quantity of old gag stuff that Fisher said was old but rewritten or reconstructed. Mr. Fisher told Variety if they were published anyone could use them, and when published it was so noted at the top of the story, headed "Gags."

Tommy, who is Variety's exclusive humorist, or who writes humor exclusively for Variety (even if the "Greenwich Village Follies" is playing to \$25,000 weekly at the Shubert—and Tommy wrote the show), commenced to sniff the air when he saw "Gags" by Fisher. Variety crossing him, thought Tommy, and so he conjured up dark thoughts about Fisher, who, to Tommy, is only a music publisher.

Tommy says the first book he ever read was Joe Miller's, but even at that age of his youthful youth he never got a laugh and couldn't see anything worth rewriting.

Then Tommy explained his system in getting out "Tommy's Tatties" for Variety each week. Tommy says they just come to him, these little funny equities in the "Tatties" that he jots them down as they flash through his thinking, and for that purpose he carried a pad and a pencil just like any Variety reporter.

The other night when Tommy was in bed in his own home with nothing else to do but think, Tommy says he thought of a great gag. He must have been dreaming at the time, says Tommy, for he was laughing when he woke up. Tommy remembered the gag and wanted to tell his mother about it right there for a try-out, but thought he would allow her to sleep until morning.

Afraid, however, to lose the gag if he slept again without jotting it down, Tommy got out his pad from the coat on the chair but couldn't find a pencil. It was then 3 a. m. Tommy searched the house for a pencil and found a pen but couldn't find the ink. So Tommy remained awake all night to prevent losing the laugh. Early in the morning he called a taxi to go to a store for a pencil. It was then 5 a. m. In the taxi Tommy fell asleep. When the taxicab driver at 10 a. m. asked Tommy as he shoved him about if a fare of \$11 in the morning was enough, the shock of the driver's vigorous talk threw the gag out of Tommy's mind. But Tommy says that some night when he is sleeping home again he will dream the same dream and then put the gag into "Tommy's Tatties" in Variety in order that Fred Fisher may read a real one.

No policy has yet been fixed for Loew's new State at Broadway and 45th street. If the State plays pictures it will be a daily change most likely, as it is anticipated that by the time the State is ready to open. Famous Players will have sole possession of the New York theatre on the opposite corner, where Loew now plays two picture shows in the same building, one on the roof.

The State theatre and office building is divided into two holding corporations. One is to operate the theatre and the other the office building. In this instance it seems the two are really operators. A third corporation will run the theatre, probably. The report of two corporations came out when it was said the recent loan secured by the Loew people of \$2,250,000 for the State from a life insurance company was given on the office portion of the combined building and does not include the theatre.

Space in the State office portion is around \$6 a square foot in the smaller offices and around \$5 for the larger space. The 45th street annex where the booking offices and agents are to locate is about \$4 a square foot. Horwitz & Kraus have taken the entire third floor of the 45th street building, paying \$6,000 yearly. That space will be about \$4.50 it's the largest rental any individual agency has paid in New York.

Music publishers have a new way of inducing acts to put on their catalogued numbers, according to one of them. The scheme is to approach an act back stage and present a bottle of "hooch." Afterward if such and such a number goes on the "bustler" sees that a case of the "hooch" is sent to the home of the artist.

The Loew Circuit lately tilted its top scale along the line without making a splash about it. The Loew now is 49 cents, including war tax, in the orchestra and balcony. Where there is a gallery the left list says 29 cents. This makes a five-cent increase but equal to a very large additional sum weekly through the number of the Loew theatres.

The Orpheum Circuit has also advanced its scale, making it \$1.25 generally along the Orpheum's line, except at Chicago and on the Coast. The Majestic, Chicago, goes to \$1.50, also the Orpheum at San Francisco and Los Angeles. The increased scale otherwise is 25 cents above the former high.

Quite some commotion is reported to have arisen in higher vaudeville circuits the other day when through a complaint entered in the booking office it was disclosed an author of an act receiving \$100 a week had an agreement with the act to pay him \$100 weekly.

OBITUARIES

FRED BRANT.

Fred Brant died Oct. 27 at his home in New York City of Bright's and heart disease. Suffering for several months he had astounded his friends by the vitality and determination displayed in combating his ailments. Brant declared he would "die standing up" and, despite admonitions from his physicians repeatedly appeared in Times Square walking about with the aid of a cane. He was in the Square four days before death overtook him, while in a comatose condition at his home. His heroic battle with death excited the admiration and awe of those familiar with it and it was

IN LATE REMOVAL
OF HIS BELIEVED SON
AUSTIN C. KYLE
4th Brigade, 1st Division, Field Artillery
KILLED IN ACTION
On the Somme Front.
NOVEMBER 1918, 1918.
We are the dead, don't dare hope—
We died, but death was never given
Loved and very much, and we are to—
In Heaven's fold—
GEO. W. and MARGARET C. KYLE.

hoped that Fred Brant would deservedly "beat it."

The deceased was about 35 at death. He had been a vaudevillian agent for many years and had been in theatricals since anyone could recall. He specialized on acrobatic turns and at one time was the principal representative of nearly all the Japanese acrobatic acts. Brant was connected with the Pat Casey Agency.

A widow and two grown-up sons survive.

IDA MELVILLE YOUNG.

Mrs. Ida Melville Young, one of the four Melville sisters, who appeared in their own stock company about twenty-five years ago, and one of the two who appeared in vaudeville for a period of several years later, died at her home in Indianapolis Oct. 29 after an illness of several years.

She was best known for her work with her sister, Rose Melville, in

IN FOND REMOVAL
OF HIS BELIEVED HUSBAND
CHARLES HARDING
Harding and Abild.
On the Somme Front, 1918.
Dear God, send his soul in Peace.
OLIVE HARDING

"Little Christopher" in New York after the stock company had disbanded.

Her husband, Samuel N. Young, traveling salesman, and one son, Richard, aged 21, survive. She was a member of First Church of Christ, Scientist.

HENRY SCUSSEL

Henry Scussel, thirty years old, died Nov. 1 of heart disease. He was one of the best known treasurers in Chicago for the last six years, being connected with the K & E forces. His last position was at the Illinois theatre. He was also one of the originators of the Treasurers' Club, Chicago. He leaves a wife, non-professional.

JUAN RODRIGUEZ

Juan Rodriguez, 25, a slack wire performer, fell dead in a Pullman car at the Pennsylvania Railroad station in New York Nov. 2. He



JULIETTE BELMONT

Featured with
"CANTON'S MINSTRELS"
A statuesque beauty gorgeously groomed, who, not only delivers a number delightfully, but also plays the violin a la Nonette.
After three seasons in burlesque with Jacobs & Jernon, Miss Belmont is appearing in vaudeville.
This week (Nov. 1), American, New York, first half, and Victoria, New York, last half.
Direction, LEW CANTON.

"GAGS"

By FRED FISHER.

(No claims are made for these "gags" by Mr. Fisher, excepting that he has no use for them and anyone is welcome to use them, anywhere, if they dare.)

The baseball scandal can be explained by the title of a popular song. "Ball and the Jack."

The high cost of living is still keeping the divorce courts full.

The high cost of living with somebody else.

She—I just applied for a position as a beauty model, but the artist said I was too late.

He—Yes, about 20 years too late.

Shakespeare says, "What's in a Name?" A great deal! Everything I got in my wife's name.

Is football an American game? No, it's a Russian' (Russian).

A hungry tramp asked an old maid, "Lady can you give me a bite?"
Old Maid—I haven't got any teeth.

He—I wonder why I can't take a

joke until I have several drinks?
She—I suppose it's because your humor is so very dry.

He—Two in company and three in—
She—Divorce.

She—How old is a person who was born in 1876?

He—What is it, a man or a woman?

I just read in the newspaper of an armless woman who heard her husband's car with her feet.

That's nothing wonderful. Aren't women always kicking?

If you ever are attacked by a hold-up man, don't yell police! Yell "Fire!"

What, with a fellow pointing a pistol at me? Never!

Do you believe the Devil has horns and hoofs?

No. If he did the beef trust would have gotten him long ago.

My sister is learning to play a violin.

Does she rest the violin on her chin or on her shoulder?

On her shoulder. You couldn't rest anything on a woman's chin.

She—A rich man the other day wished he had your wife.

He—Thank you for the compliment.

I went to see the doctor and told him I was suffering from loss of memory.

What did he do?

Made me pay in advance.

Why do you call a thief a jail bird?

Because he has been a robin.

Ever see Oliver Twist?

No, but I've seen Patima wiggle.

He—I believe your hair is dyed.

She—Tie false! Tie false!

He—That's what I thought it was all the time.

Three years ago Levinsky was hurt in a railroad accident, and he brought damages against the railroad company. Some months later I met Levinsky walking with the aid of crutches, so I said: "Levinsky, can't you get along without the crutches?" Levinsky said: "My doctor says I can, but my lawyer says I can't."

A woman's mind is much cleaner than a man's.

It ought to be. She changes it much more often.

My girl refused to marry me, so I said I would get a revolver and blow it brains out. And she said to me: "Don't go to the expense of buying a revolver. Get a pinch of snuff and sneeze."

Mr. A—I bought a hat for my wife and I had to run all the way home with it.

Mr. B—What for?

Mr. A—I was afraid the style would change before I got there.

The best place for mothers to take marriageable daughters is to Sulphur Springs, because that is a good place for match-making.

He—I caught a pickpocket in the act of extracting my watch.

She—What did you say?

He—I told him I had no time to spare.

Ladies wear rings in their ears to keep their hats on. Pretty soon men will wear rings in their noses to keep their pants on.

When I was first married I was with my wife incessantly. I showed kisses upon her and could have squeezed her to death. Now I'm sorry I didn't do it.

She—I'd like to know why only women go to heaven. You never see angels with whiskers.

He—That's because men go to heaven on a close shave.

He—If I should kiss you, what would you do?

She—I never meet an emergency until the occasion arises.

He—If the emergency arises, how would you meet it?

She—Face to face!

If You
Don't Advertise
in
VARIETY
Don't Advertise

AMONG THE WOMEN

"We got our clothes from Simple Simon's!" Jane Lee bragged at the Palace Monday. At any rate, the million-dollar hum kide determined in their second week not to be outdone by any Crooke Fashion Plate, nor could they. They were adorable new clothes, appearing first in vermilion devotrye coats. Jane's had a jaunty little black fur collar and cuffs, whereas Katherine was more dignified in a cape effect of draped tiers. Black-checked pinafores were worn in the studio, Jane's blue and Katherine's lavender, with quaint white fluted bands to scallop out the stiff hem. Jane burlesqued an empty—!—d juggling stunt that was as cute as the manœuvre scene, where she draws, "I'm so cuticle!" In this she wears a dinky little yellow silk dress. To play lady in the miniature garden, she steps, sandals and all, into her mother's tan suede slippers, dons a table coatee and French turban, and then, to match her elegance, tips the manicurist one hundred dollars! Who said the three children were kid Rockefeller?

Katherine carried a snazzy little nighgall doll, a sort of Hottentot vamp, very black and plump, with rolling eyes and earrings and anklets. She ought to name it "Chili Deane."

Karyl Norman then set up costumes in "The Crooke Fashion Plate." A vamp cape of black chiffon was one of the most effective things worn. It was cut in square lines and swept from the shoulders to display bouncing white feather tips tucked flat against jet designs here and there scattered.

Another cape was of solid silver cloth of heavy weight, also cut in square fashion to drape from a stiff Rubens collar, which was wired and lined in grass green. Bouquets of violets were applied with green brilliants. Underneath this gorgeous wrap a fringed skirt of green and wisteria added color. Later the cape was thrown back for a ravishing contrast—the pinstock blue Pansy-yellow lining making a glorious background for the wisteria gown. The emerald sequins shanting over one side of the bodice, and the long lengths of blonded green and purple fringe, make a striking creation fit for a vamping sororista. Indeed, "she" did click away green heels through a rhythmic dance, which was all the more surprise when it was discovered that "Karyl, the Crooke," was a smooth-faced boy!

Arman Klein had trouble Monday afternoon in getting his big green serpent in "Temptation" to open his mouth and hiss. And only one green eye would light up! Changes in the act since last week at the Riverside discover a new girl in the part of "Wine" or "Intoxication." She is a pert little piece, blonde and bobbed, with a French accent that is likewise rather belted. Her costume was truly "Parisian." A transparent bodice was made of flesh-colored tulle, with rhinestones, so that the effect was that of wearing only a shirt. The shirt was of pointed flares, rather as if a square had been cut with a hole in the center and mademoiselle had stepped in. Lovely silver and pastel designs mounted on this brief affair, which was of vivid green, made a bizarre effect with corset things underneath puffing out prettily.

Gorgeous Spanish costumes are shown in the cabaret scene. Most effective, too, was one Russian skirt of bordered orange worn over oriental trousers of chiffon and brocade, into which squares had been cut at the knee and ankles for epidemic effect!

Gladys Clark (Clark and Bergman) wore a black chiffon velvet gown of modern drape, with jet shoulder straps and three white plumes tucked behind, so that they fanned and tickled her back as she danced. A turquoise blue tulle frock with two big pink roses at the hips, and fluted bands beamed "way up into diaphanous slits at the side was simple and effective. The Crisp Sisters—Winnie and Dora—were with the act to interpolate pleasant dance fantasies. A Dutch soldier duet was danced in wooden shoes, and at the finish the wooden guns were used for crutches. They were natural and easy, and pleasing for that very reason.

Grace Menken, appearing with Wilfred Clarke in a little domestic sketch at the Colonial, wore clothes that would have done proud in any society drama on Broadway. Her entrance was in a velvet opera cloak with a deep yoke of white ermine. The cloak was removed later to reveal her vivid brunette beauty in a black sequin gown of straight lines, trimmed in no way except for a broad sash of sapphire tulle. A black jet Spanish comb in the hair made a smart coiffure even more effective. Quite the prettiest boudoir fancy this season was invented of shell pink charmesse, overlaid with ruffles of shadow lace in good length, each flare headed by a band of soft pink maroon. About the neck several rows of the downy stuff was daintily arranged. Under this a "robe de nuit," of georgette, with a sort of kimono or pajama top, heavily braided, suggested a thoroughly different design in lingerie. Miss Menken is especially vicious and pretty; her clothes were worthy of her, but the sketch was not. (Oh, there is some doubt whether it should be told, but she took her dress off right on the stage and wore some fancy black lace things underneath!)

Margerie Sherry, with Jimmy Fallon, had a sort of Greenwich Village make-up. A short velvet Ellen jacket, worn with a white accordion-pleated skirt of Roubaix crepe, set off with a broad sash, was completed by a rakish black velvet tam. Her change was an anti-climax for the black-splashed gown was not so becoming.

The Ford Sisters in their dancing, "Frolics of 1939," wore the famous set of clothes that have already been raved about and copied by this time, no doubt.

Olivia, the little dancer with Eddie Leonard, wore a light blue satin pantalette suit, with no waist except a bodice of rhinestones, and a dinky little belt of blue. A white ruff about the neck and a silver tam made a tricky outfit. Eddie Leonard could tell the ladies a thing or two about colors. His suits were of such blend and material as to tickle the eye. A delicate Nile green with a yellow combination was worn with a green straw hat, and later the loveliest shade of chocolate brown satin was identified with a brilliant waistcoat, and a high brown silk hat. Not the colors, but the particular shade of contrast, and the lustre of the material is what Eddie might make women try to emulate.

Flavia Arce with Clark and Hamilton was a grand opera type of figure dressed in gold sheath gown and a tiara supporting a whole feather duster of yellow feather fan. A jeweled garter was easily displayed by the cut of the gown, and the artistic touch to the costume depended on a lovely upon a green Batik scarf, which trailed out with brilliant shades of myrtle and gold.

Vivian Daly at the Broadway wore some colorful gowns this week. Her first was a black chiffon or sheer voile broadened in silver and green high up the hem, with the design repeated in a little Berlin jacket effect. A tight turban of emerald green was worn, although she carried a large hat of green goosagrass. A brilliant cape of the same shade was later donned, the striking feature of which was the broad hem of silver trimming. With this a green cockade hat with silver tassels was tres jaunted. Another gown of black chiffon was trimmed in long strands of tinsel trimming, with a long tassel hanging from the back of the collar and tassels glimmering from the long bell sleeves. She imitated the gestures of long ago, and then abandoned in modern tempo. Following that she did a hard-shoe dance she did with her mother in that same theatre "a long time ago" (she herself confided with a sob).

Jack Joyce recited a touching verse about cosmetic romance which ran something like this:

"Beneath the moon he told his love
The color left her cheeks!
But on his coat it left a mark
That showed up for weeks!"

James H. Carson and Co. presented a pleasing sketch, rather similar to the story of George Jones's Reveal, in that the young Jewish lad drowns to become an actor and rehearse for his mother. The mother was a good old soul, well played, and when she sat upstairs in a box to witness the performance, with the old-fashioned shawl over her gray head and

the quaint old dress of purple something-or-other they wore a long white age, the appeal was not lost. She believes her son when he tells her he must be "good" because he plays six times a day in one theatre.

Archer and Fletcher were the piano moving act, in which the clowning Junior said not a word, and the sparse dining was all in the hands of the lady of the house, who wore a very nicely headed black georgette dress in which she advanced later to sing a song.

The ideal situation of a man not having one word to say and the lady doing all the talking ought to put this sketch in favor with the women.

SPORTS

A public signing of the Georges Carpenter-Jack Dempsey bout agreements will be staged at the Hotel St. Regis this (Friday) afternoon. In addition to the principals, Francois Deschamps, the Frenchman's manager; Jack Kearns, Dempsey's sponsor; C. R. Cochran and William A. Brady, the promoters, and Nathan Vidaver, the latter's counsel will appear in the scene. The various news reel cameramen will be present to "shoot" the ceremony.

The question among local boxing magnates as to whether permission for the use of Government armories in New York State for championship bouts could be secured, was practically settled this week, according to a report in the affirmative. It could have been decided several weeks ago, but the officials thought it better to await the outcome of the election.

One of the largest crowds jammed into the Garden since the new boxing bill became effective, witnessed the 19 round K. O. which Willie Jackson, the Bronx lightweight contender, slipped to Eddie Fitzsimmons, the pride of the west side, and until Friday night, rated right along with Jackson as the principal opponent for the crown now adorning the manly brow of Benjamin Leonard of Harlem.

Fitzsimmons is a left handed boxer and he was made to order for Jackson, who is one of the fastest right handed hitters in the game. Jackson has long been noted for his ability to drop over an unexpected K. O. with his right mitt, but not in many months has he had such a target as Fitz offered with his right hand extended.

From the first round, barring a slight flurry where Fitz buried a few left hooks into Jackson's mid section, it looked a foregone conclusion Jackson would be the ultimate winner if not score a knock out. He constantly beat Fitz to the punch, crossing his wicked right inside of the latter's head until nature could withstand the battering no longer and Fitz went down under

a shower of rights after standing draped helpless over the ropes just before the bell at the end of the tenth.

The bell rang and Fitzsimmons' seconds had to carry him to his corner, where despite the heroic work of his seconds and Benny Morgan, the game little west sider was unable to respond for the opening of the 11th canto, and Jackson was declared the winner on a technical knock-out.

Other noted victories of Jackson were his one round K. O. of Johnny Dundee, which shot him from obscurity into the lime-light, and a battle with Lew Tendler, the Philly idol, where Jackson knocked Tendler as cold as a marker, only to be cheated out of victory by a "dumb waiter" count, and the referee's (Continued on Page 9.)

PRIZES IN N. Y. A. DRIVE

Women Artists Invited to Competition in Securing New Members

The National Vaudeville Artists' 50-day membership drive which plans to bring every eligible person in vaudeville into the organization begins Nov. 15. Prizes will be awarded to women members of the N. Y. A. securing the greatest number of applications during the period.

Vaudeville theatres throughout the country have been supplied with posters, circulars, etc., describing the N. Y. A. drive and its objective. Cards containing 10 arguments why everyone eligible should join the N. Y. A. have been sent to all members and the vaudeville and burlesque houses for distribution.

Arrangements have been made by the N. Y. A. with the Courier Press Club of Cincinnati, whereby N. Y. A.'s visiting Cincinnati will be extended privileges at the Courier club rooms. This was arranged through Ned Hastings, manager of Keith's Cincinnati. The society is reciprocal, the Courier members having the same privilege at the N. Y. A. club house when in New York.

PLENTY HOOCH BUT CON YEARN FOR PLAYMATE

It's "Lonesome in These Slabs," Even When Janes Are Friendly.

Troy, Nov. 3, 1939.

Dear Chick:

Plenty of liquor here and havin' a great week, but you got to be one of the mob to get in where the "hooch" is flowin'.

You remember in the old days the way they used to trade a nd-dresses of the Janes in here hump-tidy-stuffy borge? Well that's all old stuff now, and they trade the names of the joints where you can get the threat all instead.

I'm standin' in the hotel the other night when a travellin' man offers me and starts crackin' about he seen me on the bill at the Idle Hour, etc. I was wonderin' what it was all about when he says, "Where do you go from here?"

I said "Troy." He comes back with "I made that town last week and if you will give me the names of a couple joints in Hartford where you can get the old six per cent, I'll trade you a couple in Troy where they will sell you junk that will tear your collar off." Can you beat it?

Well he made good and I've been on my hip ever since we arrived. We only missed four shows up to Wednesday and the stage hands think it's old home week.

I'm gettin' sick of this racket and I think my two leavin' companions are also. It's all right as far as the jack is concerned, but you never know when to stop worryin', and to please those commuters you got to change your act every time you make a new burg.

Last week we were featurin' the old hooch, but in this town they think their a suburb of New York and their strong for the wire cranks. We did several frolics this afternoon and had no trouble hopin' all over the neighborhood. I got sore and said, "Lean back and don't let us disturb you, for when we're through we're goin' to fire off a pistol."

This got a rise out of a couple of the town blonds who subscribe for Broadway thrifvities and make the big town on occasions about twice a month. So from now on it's strictly the nifty chatter from your three little comrades.

There are plenty of Janes in this town, for the collar factories are all up here. I was lookin' for that guy who poses for them Arrow signs in the street cars, but I guess he don't live here either.

Johnnie Rivers put this burg on the map and they have a couple streets named after him. You know Johnnie helped McGraw manage the Giants last season and the natives up here think he will have full charge of the club next season. He don't live here either.

As soon as they save up fare to New York the boys pack the heater and him to Broadway. The boys that stay home pull all that routine about they can't understand how anyone can live there, for there's no home life, etc. You know the gag I suppose their happy here, but to me as I walked down the main stem the whole town looked like a street in "me."

I'll be glad when we get some regular towns to play, for I'm beginnin' to look like those honky tonks. If this act can't entertain them in the big places we're goin' to ditch it, and we'll never find out on those chowder parties.

I'm goin' down to Albany tonight to take a look at the capitol and maybe I'll meet a couple of the mob. If I run into Al Smith I'm liable to kiss him, that's how lonesome I am.

For the love of Adolph, shoot me some big town chatter.

Your homesick sick-chick,

(S)

MIDGIE MILLER ALONE

Midgie Miller may be next seen in vaudeville in an act she will head. Miss Miller is no longer with the Roanne All's turn.

LOEW BACK

Marcus Loew returned to New York, Wednesday, after being away for 8 weeks.



ALMA NEILSON

"THE GIRL ON HER TOES," featured with the "Black and White Revue," Fred and "The Black and White Revue" cleaned up the big hit of the show Monday night. But there's more than minstrelsy in the act—a little too dancer, Alma Neilson, carrying off the whirlwind individual bit with a series of the and confusion dance that stamp her as a likely candidate for Broadway.

Have had overtures from every producer in New York except J. H. Form, the Rubens and Comstock & Co. What's wrong with the group? Are they on the job? Playing Loew's Lincoln Square, Nov. 4, 5, 6, 7.

AND BILLY JACKSON
and Representatives

Wide Open Time for Particulars to
MORRIS S. SILVERS and BILLY JACKSON
Assured Directors and Representatives

its appearance it was one continuous round of laughter. Miss Morehead as the school kiddie and the man, a truck runner, exchanged some bright chatter before going into their strong hand to hand balling. Their talk is fresh and witty and their strong arm work very entertaining. As the act winds at present, this pair can hold the number two position on any bill.

Then came Paul Hall, formerly Master Paul, with a violin and pleasant personality. For an opener in a bill, an imitation of several song-birds and a medley of songs of yesterday followed, with "Old Black Joe" with a girl singing off stage to complete this turn. Three well-earned bows. Faulkner and Ward, a two-man comedy talking act, held the next-to-closing bow. Ward was seen around here last season in a single as the "Hebrew Doozy-Do." These boys are well paired. Faulkner doing straight to Ward's comedy. Their talk is all centered on automobiles and safety first, otherwise "A Lesson in Traffic." Their talk is wise-cracking and delivered with a punch. They checked all traffic and had to signal for the show to proceed.

Jack Stewart's "Hello Tokio" closed. The act is a flash and pleasantly presented, for the small time. Billy Diamond books this house and it is considered the "Majestic" of the State Booking Agency and of local small time.

HEIMAN GIRDLING GLOBE.

Chicago, Nov. 3. Marcus Heiman, of the Finn-Heiman combination which was absorbed by the Orpheum Circuit consolidation and who is now head of the Orpheum, Jr., left Chicago for New York to sail on a vacation journey to last nine months and take him around the world.

He was accompanied by a friend not in theatricals. Heiman has been sailing for a year, and has been at his desk only between trips to several health and rest resorts. His assistant, Asher Levy, will assume his desk during the absence.

BUYS U. SCENIC STUDIO.

Chicago, Nov. 3. L. P. Larson, general manager of the Universal Scenic Studio, has bought out the entire concern, incorporating for \$25,000 with himself at the head of it.

They are devoting themselves to moving picture scenery and making all designs and productions for the First National Booking Association.

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YOUNG GIVES LEW KANE A 'SULLY THE BARBER'

Agent Dispossesses Cabaret Booker Who Plays Too Rough.

Chicago, Nov. 3. Lew Kane, who had a desk in Henle Young's capacious office, and who booked cabarets, caused a lot of confusion and trouble for his landlord last week. It ended with Kane being asked to vacate—in fact, he found his desk in the hall.

Kane was accused of soliciting business in competition against the W. V. M. A. club and cabaret departments and taking more than 5 per cent. Because his desk was in Young's office Young was called in and an operation from his agency was halted until he satisfied the association officials Kane was "on his own."

Kane thereupon went out of business and accepted a road job for the First National Booking Association.

Young was vindicated and is proceeding as usual.

CHICAGO NOTES.

Helen and Bennett, now dancing at the Midwestern Gardens, have been booked for 12 weeks at the Miami Beach Club, Miami, Fla.

Alex Swidler, for the last three years with the W. V. M. A., has now become a full-fledged agent, joining the Lew Karl Agency.

Valente Brothers, accordion players, will quit vaudeville to go into pictures in Los Angeles.

Claude (Tink) Humphries, Lew Karl and Frank Clarke left Chicago for a ten-day hunting trip up to Ishpeming, Mich. It was the first day of authorized hunting and they went heavily loaded.

CHICAGO DIVORCES.

Hattie Melville, sister of Mae Melville, procured a divorce from Henry C. Dohrmann, now appearing in moving pictures, in the Circuit Court at Chicago.

William Wheeler, of the Waterson, Berlin & Snyder staff, was divorced from his wife Gladys in the Superior Court.

Mildred Gilmore, prima donna, obtained a divorce from her husband, known on the stage as Baron Nat Golden.

Ador & Ador, the Chicago theatrical lawyers, acted for the complainants.

COPS AND FURS GONE.

Chicago, Nov. 3. Newhoff and Phelps filed in half a week in Oak Park, a suburb, playing on a bill for a policeman's benefit. The Oak Park force rented the house and every article was a cop, including doormen, stage hands, treasurers, and even orchestra.

The first night Mrs. Newhoff's dressing room was broken into and a valuable fur and some money stolen.

NEW WOODS MANAGER.

Chicago, Nov. 3. John Henry Meers, last here with "Midnight Century Whirl" was announced as the new manager of the Woods theatre, replacing J. J. Rosenthal.

BIRTHS

Mr. and Mrs. John W. Rehsamer, a son, John Houston Rehsamer, Oct. 27.

POLITICS CLOSES TWO NIGHT LIFE CABARETS

Bloom's and Colosimo's Dark Because of Campaign.

Chicago, Nov. 3. Politics closed the Bloom's "Midnite Frolic" and Colosimo's cabaret cafe suddenly. Mayor Thompson revoked the cafe, cabaret and soft drink bar licenses promptly and without any explanation.

No explanation was needed. "Hinky Dink" Kenna, boss of the ward in which Bloom is and Colosimo was a precinct captain, has broken with the city hall, and Bloom and the Colosimo management "stuck" with Kenna.

The Mayor made a speech across the street from Bloom's loudly charging disloyalty. Next night the lid changed down. Election day saw the two places drummy and dark with every likelihood of reopening immediately thereafter.

ERLANGER'S NEW SHOW MAP

(Continued from Page 1.)
"cate," on its part, guarantees the house to furnish it with the original New York cast intact, with the same number of chorus or supernumeraries, as the case may be.

Quietly and without any blare blaney has been negotiating with local capital in many cities for the erection of new playhouses, the backing of these attractions, the indorsement held out being the guarantee of the original casts. In cases where there has been reluctance on the part of local capital the "Syndicate" has been buying plots for the erection of playhouses of its own, and wherever practicable the local architect is given the order for designing the new edifice in order to create favorable opinion on the part of the resident public.

The plan is far more comprehensive in scope than the mere furnishing of attractions. It takes on a large slice of the picture business.

In order to keep faith with the out of town cities it would be necessary to tie up artists under an ironclad agreement whereby they must agree to travel wherever the necessity for a tour demanded, and the "Syndicate" would cease to be interested in the stage careers of such artists as refused.

These contracts, according to the tentative plans mapped out, will include the placing of all artists under contract for a period of years which will encompass the right to utilize them in the making of picture adaptations of plays in which they appear upon the spoken stage, such filming to be arranged to be made during the summer season, when the artists might be at leisure.

That the "Syndicate" and its associates contemplate a serious invasion of the film producing end of the business may be gleaned from the report there has been put up to producing managers a proposition to refrain from disposing of the picture rights to their stage productions, holding these rights for the new arrangement. It is understood that this is the reason William Harris, Jr., recently refused \$225,000 for the film rights to "That's What I Do" and the determination of David Belasco and other high class producing members of the "Syndicate" to negotiate for the picture rights to their plays.

At first glance one might be inclined to question the strength of the "Syndicate" to put over so drastic a change in the amusement industry, but it is only necessary to enumerate the "Syndicate" members, viz: A. L. Erlanger, Charles Frohman, Inc.; George M. Cohan, Sam H. Harris, Nelson & Zimmerman, Charles Dillingham, Florenz Ziegfeld, Jr.; David Belasco and others, not to mention such allies as Henry W. Savage, George C. Tyler, William Harris, Jr.; Smith & Golden and a host of others of equal prominence.

There are hundreds of minor details to the general plan, which will include the making of new stars recruited from talent in the ranks wherever it is deemed desirable by reason of the reluctance of those who have already arrived at "stardom" to enter the general scheme as laid out.

The control of the rights to a large number of plays places the "Syndicate" in the tactical position for the making of film productions. The rights to these plays will be a particularly valuable when it is known such plays will be presented in all parts of the country and not confined to New York runs.

The "Syndicate" is understood to

be well supplied with funds from downtown financial circles for the carrying out of its gigantic plans for expansion in the matter of theatre building, but in every instance it is proposed first to endeavor to enlist local funds in order to avoid any possibility of antagonism on the score of invasion.

There still is understood to be under advisement the feasibility of taking into the scheme one of the largest film concerns, the question to be considered is whether there is any necessity for letting the picture people in at all. The "Syndicate" members know they are not adepts in picture making, but they agree that if ex-saloonmen and other commercial artisans could learn the game, they, with their knowledge of the amusement business, can also learn the picture making game and certainly are financially equipped to hire high grade talent.

SPORTS

(Continued from Page 1.)

Exhausted by the second round to drench him with water while he was stretched out on the floor of the ring.

Jackson has fought himself into a position where the champion must either dispose of him or allow the Bronx lad's host of admirers to cast discredit on Leonard. The latter had tentatively agreed to meet the winner of the bout, so a Leonard-Jackson fight will in all probability be staged under Tex Rickard's direction at the Garden this winter.

The weights were, Fitzsimmons, 133½ pounds; Jackson, 132. Both boys weighed in at 9 p. m. the night of the fight. Many students of boxing thought Danny Morgan had made a bad match by consenting to the late making, the usual time being 8 p. m. light day. It was also heard that Fitz had trained down too fine and was weak in the ring.

Regardless of the difference of opinion, it is doubtful if Fitzsimmons at any weight could have held off Jackson for the full distance for the line Hagley entry had no trouble popping the youth paw on the jaw at any stage of the bout. Jackson's record proves that any boxer who is easy to reach and to whom Willie can get with that explosive right kick has no business in the same ring with the world's leading lightweight contender.

In the prelims Dave Astey received the decision over Willie Anderson, Lynch likewise with Sprague and Billy Do Fine of St. Paul, headed Ralph Brady of Syracuse, 13 pounds and a termie being for ten rounds, dropping him five times and having him in distress from the first round to the last. Brady made many friends by his goodness and absorbed more punishment than his seconds' sponges.

It was reported a \$50,000 gate with Jackson guaranteed \$15,000 with a percentage privilege while Morgan took a percentage for Fitz, netting the latter \$10,000. It was said.

Jimmy Johnson has been granted a license for the Manhattan A. C. and will open with Young Chaney and Benny Valgar in a 15 round tilt to a decision as the star bout. Both are featherweight title contenders and an effort will be made to have Johnny Kilbane, the title-holder, meet the winner. The club is located at 155th street and Eighth avenue, and was the former Manhattan Casino run by Eddie Waldron.

Two weeks ago Variety published the exclusive information that Georges Carpentier had declared his willingness to fight Jack Dempsey in February. The French flash

meant that he would be ready to try conclusions with the world's heavyweight champion by that time or that the bout could be staged any time after that. The names of Tex Rickard, W. A. Brady and C. R. Cochran were mentioned as the men who would stage the great floric encounter. Stories in the dailies since then have "shot at" the chances of the bout going to Cuba. It is reliably reported that the Cuba stuff was bunk. The three men named will promote the fight. That is settled. The actual signing of the final agreements are expected to be accomplished this week. One of the promoters stated that in a Variety man several days ago.

The Dempsey-Carpentier argument will be started close to New York City. Inside dope says that the Sheepshead Bay motor-drome has been already chosen. It is stated that that shrewd promoter, Rickard, has figured that the best mats for the scrap if Sheepshead is finally selected would be sold for \$20 top. If this plan is carried through more than enough to cover the enormous guarantees made the boxes and a neat profit will be secured. The great size of the motor-drome and its proximity to Manhattan makes it ideal, but, of course, it will mean that the big show will not be pulled off until late spring or summer. Part of the grandstand will be used, but a large semi-circular bowl for seats will also probably be erected.

Mr. Cochran, the English theatrical manager, recently sold out his English boxing interests and had about decided to retire from sports promotion. But he was regarded as valuable for the Dempsey-Carpentier fight promotion and he is prominently in on the big bill. Teamed with the Monars, Rickard and Brady a powerful trio was formed.

Johnny Rivers has been announced as the next manager of the Chicago Cubs and at the same time the New York club announced the signing of Hughie Jennings, the former Detroit pilot. This goes a long way toward confirming the reports that John M. Graw is preparing to relinquish active leadership of the Giants.

Jennings is popular in New York, knows baseball thoroughly and should get results with the excellent material he will inherit. The counsel of McGraw will always be available and, though he isn't actively identified his methods and ideas, coupled with Jennings' personality and experience, should make an ideal combination to shape the future destinies of the older New York team.



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LAST WEEK THE FOLLOWING HEADLINES AVE RUN
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LARGEST AND BEST EQUIPPED
POSING ROOMS IN THE COUNTRY

Valencia Kuratt was forced out of the Alhambra bill Tuesday due to a sprained ankle, and was replaced by the Vera Gordon sketch. Miss Gordon did six shows Election Day, looking at the Alhambra.

TOMMY'S TATTLES

There are two main reasons why the
above and below the ground water
levels are not the same. The first is
because of the fact that the water
level in the sea is not the same as
the level in the land. The second is
because of the fact that the water
level in the sea is not the same as
the level in the land.

The Misses Dennis, who have received a prize of \$5,000 each.

FIDELITY CHARGES EQUITY IS VIOLATING "CLAUSE SIX"

Says Deputies Everywhere Are "Proselyting" Among Non-Members—Strikes Settlement Specifically Prohibits Such Action—Tom Wise Case Cited.

A wide extension of the "deputy system" is being made by the Actors' Equity Association, and it not only now includes shows on the road but every attraction playing on Broadway itself. The ostensible purpose is for such deputies to take care of complaints within the companies, but it is alleged that proselytism is practiced, that attempts are being made to secure converts to A. E. A. membership. In managerial circles it is felt that such tactics are being used, though to date no specific charges have been made against the deputies. The alleged "boring from within" companies to win players to the A. E. A. rolls, if proved, will be in violation of the settlement agreement made between the A. E. A. and the Producing Managers' Association when the strike was adjusted 13 months ago. The clause in the agreement covering proselyting reads:

"The Equity Association will not force or coerce, directly or indirectly, or attempt to force or coerce, directly or indirectly, any person or persons not a member or members of such association to become a member or members thereof and will order its members or any particular member under penalty of discipline not to force or coerce, directly or indirectly, any such persons to become such member or members."

The alleged statement of Tom Wise at a recent A. E. A. meeting that he would attempt to bring into the association one of the members of the cast of "Stepping Stones," in which Wise is appearing, would be in itself a violation of the agreement clause. It was charged this week that a deputy appearing in a current musical show had openly addressed non-A. E. A. members with the aim of getting them to apply for cards. The house management, on investigation, stated it knew of no open violation by the individual, but thought it possible he was working quietly.

Clause six, as quoted above, was designed to protect members of the Actors' Fidelity League from molestation, and it was designed as a "peace provision" under which producers would be able to cast their plays with the best material available.

Another phase of A. E. A. activity which the strike agreement forbids and which has been the subject of protest by the Actors' Fidelity League is discrimination by casting directors in favor of A. E. A. members. A letter has been addressed by Howard Kyle for the A. F. L. members of the P. M. A. It reads as follows:

"My Dear Mr.

"We beg to say that complaints have reached us from time to time to the effect that the 'casting directors' or managerial representatives, who are the first to see the actors applying for engagements at the various offices in New York, are prejudiced against members of the Fidelity League. Such a complaint was reported by us to a manager who has an interest in a corporation outside of the P. M. A. that employs many actors. He has written us as follows:

"I have investigated that matter of the prejudice at the office against Fidelity actors. Your report was correct, and a change has been made there so as to cut out any discrimination against any one because of club affiliations—whether Fidelity or Equity. A just and independent course will now be followed.

"How about your representatives? Are you paying salary to some one who is fostering the sinister plot to get the closed shop for actors in order to dictate to you how your business shall be conducted? We wish to remind you of the agreement made between the P. M. A. and A. E. A. September 4, 1919. We ask that you see to it that its terms are respected without fear or favor.

"In our honest judgment, the general cause would be best served by the employment of Fidelity or

BRISK DEMAND FOR CHICAGO OPERA SERIES

Upstairs Practically Sold Out in Advance.

Almost three months in advance of its opening date the Chicago Opera Co.'s six-week engagement at the Manhattan in New York shows the strongest takings in the balcony and gallery. These two floors are practically sold out.

The demand for orchestra chairs is over one-half, and is comparatively more than at the same time last year. For Mondays it shows a three-quarter filling up thus far, the dress circle one-half and the balcony over seven-eighths, and the family circle capacity. For Tuesdays the reservations show one-half capacity subscribed in the orchestra, the dress circle less than one-half, the balcony practically gone and the family circle maximum. On Wednesdays and Thursdays the situation is practically equal to the Mondays. But Friday shows more demand than any other night, the call coming especially from doctors and dentists on their easy day. Saturday matinee demand is on a par with Friday.

The prices are on a par but under the Metropolitan schedule, the orchestra going at \$6 against the Met's \$8.50, exclusive of tax in both houses. The dress circle is selling the entire subscription series on a basis of \$14 for the front four rows and \$18 for the balance. The balcony is divided into the \$18, \$15, \$12, and \$9 scale, the high money being asked for the first three rows, balanced off from another three rows at \$15, the next six going at \$12 and the rear five rows going at \$9. The family circle first three rows are selling at \$12, the next three at \$9, and the balance at \$6. At the present rate of the demand the orchestra on the half sale is estimated to have taken in \$79,746. If it does a capacity business the orchestra for the entire subscription series nets the Chicago Opera \$158,460. This excludes the six special popular Saturday night opera at reduced prices with \$3 to \$4 top. At the \$4 scale the total gross in the orchestra would net the Chicago Opera \$150,744. With the rest of the house showing a heavy demand and the public sale still unaccounted for the Chicago Opera is likely to do \$500,000 gross.

FRED DUNHAM HAS DIVORCE.

Denver, Nov. 3. Fred Dunham, one of the most popular players of the Dunham company here, was given a preliminary divorce decree Friday from Mrs. Edna M. Dunham of Chicago, one of the principals in "The Passing Show of 1919."

Mr. Dunham said that his wife had refused for more than a year to join him here or live with him anywhere else. Judge Mosely granted the plea on desertion.

non-partisan stage managers as much as possible.

"Very respectfully,
"HOWARD KYLE, Secretary."

Some of the managers have looked on the appointment of deputies as "police-men" whose duties are to keep tabs on the conduct of the management and file regular reports with the A. E. A. A star in one of the companies was asked recently to appoint a deputy in the attraction, and he informed the management of the request. The management requested the star not to appoint a friend of his to the berth.

One of the deputy reports from the road is said to have been a complaint about the way the jumps were arranged, the man having nothing else to complain about. He said the show took a 7 o'clock train when the jump could just as well have been made on the 9 o'clock train and was the show if something could be done.

"LEAGUE OF NOTIONS," COCHRAN'S NEW REVUE

Dolly Sisters Will Head It in London—Sending Pavilion Show Over Here.

C. R. Cochran, the English manager, who is in New York for the premiere of "Afgar" in which he is interested with Comstock & Gert (and who also is counted in on the Dempsey-Carpenter bout) has decided to bring over his "London, Paris and New York," now running at the London Pavilion. Mr. Cochran plans to present the Dolly Sisters and Nelson Keyes in the New York showing.

The title for Cochran's revue which will reopen the remodeled Oxford, London, around the holidays, is "The League of Nations." The show will be staged by John Murray Anderson, the American producer responsible for "The Greenwich Village Follies." The score is by Augustus Barratt who has paired with Anderson in the Greenwich revues. Barratt is an Englishman.

The Dollys will feature "The League of Nations." Several American acts will also be used, including Brady's colts and Earl Leslie, a dancer. Cochran is taking over a dozen American girls for the chorus and will seek an equal number of artists' models in London.

Besides "Afgar," Cochran is interested in several other productions now being prepared here. They include "In the Night Watch," which the Shuberts are to produce, and "Deberau," the next David Belasco production. The latter is an adaptation by Granville Barker of Sasha Guitry's French original.

STAGE MOBILIZES FOR RED CROSS ROLL CALL

Drive for 400,000 Memberships Begins Armistice Day.

Work of mobilizing the Broadway theatres for the annual roll call and membership drive of the American Red Cross is well under way in charge of the Theatrical Committee of which George M. Cohan is chief.

Seventeen leading theatres have planned to co-operate with the organization, and Armistice Day, Nov. 11, will be featured in Broadway houses. Society beauties have been recruited to work as teams in the theatre lobbies and will appear behind the spotlights during the entractes.

Some of the houses will have girl winners of trophies at the Olympic games, among them the Hippodrome. R. L. Rothapel will co-operate at the Capitol where screen stars will help the work along. Even the Metropolitan Opera house will join the movement, furnishing facilities for recording subscriptions. The list of theatres just issued by Mr. Cohan includes the Belasco, Cohan, Cohan & Harris, Fulton, Hippodrome, Hudson, Knickerbocker, Longacre, Lyceum, Manhattan Opera house, Morosco, Playhouse, Plymouth, Selwyn and Vanderbilt.

The memberships will be collected between Nov. 11 and 25.

JOLSON'S \$42,000 IN K. C.

Takes All Records With Week at Shubert

Kansas City, Nov. 3. The Al Jolson "Minah" show at the Shubert last week broke all records for this town. With prices ranging from \$1 to \$15.50, with war tax added, the show opened Sunday night to over \$4,000, and with the house practically sold for the week. The opening looked like capacity, but both Wednesday and Thursday nights were better.

The week's business was around \$42,000.

"Hitchy Koo," at the Grand, got in the neighborhood of \$3,000 and gave a pleasing performance.

From reports the week was the best so far this season for all local attractions.

SCALPER "QUEEN" INDICTED.

Chicago, Nov. 3. Mrs. Florence Coulburn was indicted with two of her office force for selling tickets without having her name and price stamped on the back of each ticket.

TWO "CENTURY ROOF" SHOWS GOING OUT; DIFFERENTLY BOOKED

Mears Buys Full Rights of "Century Whirl"—K. & E. Booking It—Shuberts Combining Two Current Roof Attractions for Road Tour.

FOREIGN PROFESSIONALS ALLEGE REAL DISTRESS

Old-Time Star Actress of Austria Appeals for Aid.

Professionals in the defeated Central Empires are turning their eyes to America, indicating conditions there have improved little or none within the last year. Not only have acts written to agents for time, but a pathetic appeal for financial aid came in the recent mail from a former star of Austria. One agent in receipt of a letter from Germany did not understand the script, but the enclosure of a postal card photo told plainly the mission of the missive. The artists selected the names of agents from trade journals which are now said to freely penetrate the war countries.

The appeal for aid came addressed to a legitimate theatre in care of the stage manager and, although the letter was registered, a similar letter probably may have reached one or more additional houses. The letter was written under the date of Oct. 14, 1930. It read:

"Excuse me sir, but I say 'nothing ventured nothing have' (gained). My name is Helene Odion. I was the best known actress of Austria and made tours around half the world; played twice in New York at Comedie's theatre and I intended to go on the American stage at the same time.

After all I got paralyzed, unable to earn a penny—impossible; I am a beggar, really. Now in the horribly expensive times in Austria, I am forced to go to the Americans, who are known for their noble, kind hearted motives, and wait for their help.

Dear sir, I beg you with all my heart, please arrange a collection among the actors and will you be so kind to send me the little sum. I would be awfully thankful, dear sir, for the smallest trifle. God bless you a thousand times for the really good deed.

Yours very truly and very thankfully,
Helene Odion.

Balsberg, Austria. Hubergasse. The street in the Austrian town mentioned is known to be in the poor section. The writer's mention of playing in New York dates back 20 years, when Heinrich Conrad managed the Irving Place theatre, devoted to German plays. This was prior to Conrad's entrance into the operatic field here.

ROCK REBUILDS REVUE

Will Have New "Bills and Gains" for B'way Next Summer.

The William Rock revue, "Bills and Gains," now on the subway circuit, has been playing to good business since it left Broadway. It is Rock's intention to build the show steadily on tour, inserting new numbers from time to time, so that he will virtually have an entirely new attraction for Broadway next summer. So far as the comedy is concerned it will be all new for New York. Billy B. Van and James J. Conner will remain all season in the revue.

The place drew its high gross in Pittsburgh, getting \$10,000 for the week. With the smaller stands the show has been averaging from \$1,500 to \$2,000 profit weekly. Rock is desisting long jumps because of the cost factor, and with the big stand time in prospect the show will likely pull out a winner.

WALTER DUGGAN A GROOM

Chicago, Nov. 3. Walter Duggan, press agent and manager, now here in the interest of Jane Cost, was married to Marcetta A. Ferris, of South St. Marie, October 27, at the Holy Name Cathedral.

The bride and groom left for a five-day honeymoon, after which Mr. Duggan will officiate once more for "Smilin' Through."

John Henry Mears has purchased outright from Morris Gest the "Century Midnight Whirl." It is due to go on tour this month, booked in K. & E. theatres. Last season Mears had the "Whirl" out on a leasing plan, actual ownership remaining with Gest. The agreement called for Gest to secure Shubert bookings for the attraction.

This season when Mears sought time only one night territory was offered. The booking jam was mentioned as responsible, but it was also said the Shuberts would send the present Century Promenade (roof) shows on the road and any prior attraction carrying the Century name might effect that tour.

The "Whirl" under Mears' management played to excellent business on the road, but profits were low because the show was too expensively booked up. New backing is interested in the "Whirl," which has been reorganized.

The two current roof revues on the Century Promenade, produced by the Shuberts, are to be combined into one show and sent to the east about the first of the year. Eddie Cantor has been "written into" the single version of the dual entertainment and is to be featured by the Shuberts on tour. Cantor will continue in "Broadway Brevities" until the Promenade shows are made ready. The present plan calls for "Brevities" leaving the Garden for the road at the same time.

The policy of the Promenade after the present revues go out is not definitely set, but it is reported that one show instead of two will be offered.

Besides Eddie Cantor, Nan Halperin, it is said, is to be featured at the head of the Century Roof show (Shuberts). The attraction will play three cities, Boston, Philadelphia and Chicago, for a run in each.

Others in the cast will be Lew Hearn, Harry Kelly, Joe Opp, Ted Quaters, Cleveland Homer, Harbison and O'Hanlon, Grace and Burke.

If two companies are formed out of the present Century Roof contingent, which is a possibility, it is said that Walter C. Kelly, with Orth and Cady and Moran and Wiener will be with the other show.

"ROBERT E. LEE" LAX.

Advance Agent Asks Attachment Against Dixon Show.

New Orleans, Nov. 3. Frederick Miller, advance agent of "Robert E. Lee," which ended its tour in this city last week, asked the judge of the Civil District Court of this city to issue the property, Confederate uniforms, Union suits and everything appertaining or belonging to the production, some being alleged the property of Thomas Dixon, his ex-employee, and to hold it until he recovered \$450, back pay due him.

Miller alleged in his petition he was engaged by Dixon at \$100 per week and expenses to promote the show through the South. He claimed that Dixon failed to O. K. not only his expense amount, but also his salary.

T. C. Campbell, manager of the Tuhans, where the play was on view, took care of the matter in so far as the local engagement was concerned.

GEORGIE EMPLE VINDICATED.

Georgie Emple, a sister of Cleo Mayfield and a member of the Cecil Leona-Cleo Mayfield "Look Who's Here" company, named in divorce proceedings begun by Beatrice Harmon against Walter J. Harmon, non-professionals, was completely vindicated according to a decision handed down in the White Plains Supreme Court by Justice Morris last week.

The hearing lasted from Thursday (last) through 3:30 the same evening and the Justice's opinion issued from the bench cleared the alleged search on Miss Emple's name, simultaneously bringing an end to the Harmon vs. Harmon divorce with a victory for the defendant.

Julius Kandler acted for both Mr. Harmon and Miss Emple.

LOWER LEGIT PRICES DESPITE BIG ELECTION NIGHT BOOST

New Year's Eve Record Broken—Pre-election Slump—New Shows Bow In—Dillingham's "Half Moon"—"Unwritten Chapter" to Go.

A milling about of theatre admission prices is featuring the legitimate theatres both in New York and in the East. Recently one of the Broadway theatres dropped its top from \$3 to \$2.50. Following that or coincident with it comes the news that New York State and Pennsylvania points have modified scales. After starting off the season at \$2.50 for the entire lower floor, the scales now divide the orchestra, the prices being \$2 and \$2.50. The cause was the failure to draw big business by a number of what were considered sure fire shows.

Contrasting the reductions, Broadway managers slipped the top price up to \$5 on election night (Tuesday) no less than four attractions boosting the scale. They were "The Half Moon" at the Liberty, "The First Year" at the Little, "Honeydew" at the Casino, and "Irene" at the Vanderbilt. Some of the other offerings might have followed suit had not their advance sale gone so far. It is predicted that some Broadway attractions will charge \$10 at the box office for New Year's Eve and it is reported that one show has already up its scale at that top for the performance. Ticket agencies look on the lifting as usurpation.

Election night was claimed to have been as big as last year's record breaking New Year's Eve. The heavy rain failed to hurt the box office nor the agencies which were "clean" by four in the afternoon. The entire lot moved the regular matinee up to Tuesday but business was away off in the afternoon. Election matinee never figure to draw heavily but the general voting of women for the first time subtracted from what has been a natural draw. Several attractions additionally attempted to get the Saturday night (\$4 for musical) scale for Monday, but it proved the wrong idea. Most of the successes worked in an extra matinee by playing Wednesday as usual but the majority of the lot held to the eight performance program. Neighborhood houses both legitimate and vaudeville drew about on a par with Times Square. The Palace ran a third show, starting at midnight and getting a strong play. The Columbia with burlesque did similarly.

Last week found Broadway off from \$1,500 to \$2,000, the slump being natural for pre-election week. A few attractions felt a bigger decline, which was regarded as temporary, however. The midweek matinees for next week will probably be moved in total to Thursday, which is to be celebrated here as Armistice Day. This gives November three holiday dates, starting with election and ending with Thanksgiving Day.

Three new attractions bowed in Monday night, all starting then to get in on the election business. C. R. Dillingham offered his third musical show thus far this season in "The Half Moon," credited with having a good chance. William Faversham returned to the New York stage with "The Prince and the Pauper," at the Booth, the piece getting excellent notice. The third premiere was "Just Suppose," at the Henry Miller. The house has been dark two weeks.

"The Unwritten Chapter" will be withdrawn at the end of the week. The piece starred Louis Mann and is in its third week. It is a keen disappointment, following good reports from out of town. "Little Miss Charity" leaves for the road at the end of the week. Marc Klaw's new piece, "French Leave," which features Mr. and Mrs. Coburn, succeeding. A number of other shows are ready to slide out, a shifting of the weaker attractions being due between now and Thanksgiving.

Twenty-eight shows are listed in the agencies as buys. Of the new attractions of the week a buy of about \$60 a night for eight weeks was made for "The Night Hunt" while 250 a night were taken for William Faversham in "Prince and Pauper." The "Just Suppose" opening at the Miller was passed up.

The buy for "Fitter Fatter" runs out this week and will not be re-

(Continued on page 14)

DRAMATIC SHOWS MAY ABANDON ORCHESTRAS

The 'Temporary Engagement' Rule Boosts Leaders' Scale to \$144.

The operation of the musicians' scale for New York for houses which did not start the season with an orchestra was made plain this week, when one of the theatres in that group in taking on a four-piece orchestra was required to pay \$64 per man weekly, with the leader \$119 weekly. The scale calls for a guarantee of at least four weeks. For anything under that the daily scale applies—\$72 weekly (\$5 a performance) and \$144 for the leader.

Managers predict that numberless rules of the musical union will eventually force theatres to be definitely classified. This would mean that certain houses will be confined strictly to dramatic attractions and others to musical shows, with the dramatic houses having no orchestras.

The rule calling for the higher scale for temporary engagements as set forth above has always applied, but the increased scale following the increase given musicians regularly at the start of the season makes the temporary engagements important.

The boosted scale is something of a bonanza on the managers when the latter decided to start the season with no orchestras in dramatic houses. It was necessary for music in one of the shows recently arrived and the temporary scale was inserted. The question arises, if this house declares its intention of using an orchestra for the rest of the season, whether the regular scale will apply.

ACTORS' FUND BENEFITS AROUND THE NEW YEAR

**Six Special Performances at
Least in the Larger Cities.**

This season's series of Actors' Fund benefits will start about the first of the year. Preparation will be in charge of Daniel Frohman upon his return from the West India, where he has gone for a month's vacation. Benefit performances will be held in New York, Boston, Chicago, Detroit, Kansas City and Philadelphia, and other points may later be added.

The benefits are necessary to secure the Fund's operating expenses, which run to \$90,000 yearly. The admitted failure of last year's national campaign makes the benefits necessary. The national celebration was expected to have netted \$2,000,000, which was to have been an endowment for the Fund. It resulted in getting 25 per cent. of the quota, the Fund receiving about half a million.

BUYS "HELLO ALEXANDER."

**Cost House Pays \$12,000 for
Thanksgiving Week.**

San Francisco, Nov. 3. McIntyre and Heath's show, "Hello Alexander," has been purchased by the management of the Va. Liberty Theatre, Oakland, for Thanksgiving week. The company will receive \$12,000.

M'CARTHY'S ORIENT CO.

Mylen McCarthy, who has been in New York several weeks gathering a company of players for a tour of the Orient, returns to the Pacific Coast tomorrow (Saturday).

He will call Dec. 3 on the "Tonya Mary" for Hong Kong with a company of 24 and will be gone two years on what will amount to a world tour.

U. M. P. A. TURNS DOWN STAGE HANDS' REQUEST

**Shifting of Crews Follows
Managers' Refusal.**

At a meeting of the U. M. P. A., called especially to finally consider the request by the New York stage hands, Local No. 1, I. A. T. S. E., for a wage increase, the request was refused.

Early in the season the men demanded increased salaries. After it was pointed out that the local had a two-year contract, the demand was changed to a request, the men claiming the general increase in living costs over last year as the cause. Since the contract was guaranteed by the national body, officers of the latter warned Local No. 1 it must not break the agreement.

Managers admit that while there is little chance of trouble until the contract expires, there is liable to be plenty "doing" next season when a new agreement is to be framed. The meeting last week concerned only the men in the legitimate theatres. Vaudeville and burlesque granted increases at the start of the season despite the presence of the contract, the vaudeville and burlesque managers acting independently of the U. M. P. A. This caused the crews in the legitimate houses to make every effort to secure like advantages, continuing pressure on the "request" until last week's session.

No strike was anticipated by the managers, but it is expected, they said, that there would be a shifting of crews, which would be considered as disadvantageous to attractions. It is reported grips are working two shows at one time wherever the time of scene changes permits similar work in two houses. This double work enables a grip to double his wage of \$32 weekly.

It was stated at the headquarters of Local No. 1, I. A. T. S. E. (Theatrical Protective Union), there would be no strike of stage hands, regardless of the result of the managers refusing to grant the wage increase asked.

Notwithstanding statements made the fact remains the shifting of stage hands badly hurt the running of several musical comedies and impeded the work of the actors in them. One show Monday night, through the shift in stage hands, did not end its performance until after midnight, while another on Election Day matinee gave such a ragged matinee that it became a question with the actors and management if it could stand a continuation.

W. J. WECKLER WELCHE; FRIEND FACING JAIL

**Stagehand Double-Crosses Surety
as He Did Family.**

Chicago, Nov. 3. Unless William John Weckler, recently in the stage crew of "The Passing Show," returns to Chicago, his brother-in-law, George W. Ludden, will go to jail. Ludden arranged to stand good for Weckler's court appearance when Weckler was served with a writ of habeas corpus because of arrears in alimony to his wife and child. He could not give bond and Ludden, an attorney, guaranteed his appearance, saying if the man was held he would be thrown out of employment and therefore could not pay.

Weckler, it is said, jumped his show in Indianapolis and went to New York.

Judge Scanlon is loath to imprison an innocent man, but says he will jail Ludden unless Weckler surrenders, and that in his 20 years on the bench this is the first time he has ever known any one in the theatrical business to violate a promise.

The judge asks Weckler to furnish a request that any information of Weckler's whereabouts be sent to him.

MARRIED BEFORE 18.

By reason of a summons filed in the Supreme Court on behalf of Alfreda Ida Chester in an action for an annulment of her marriage to Ernest F. Chester, it is disclosed that at the time of her marriage she was not 18 years old.

Chester is in the producing business and his wife is on the Century roof.

The plaintiff is represented by H. S. Heisener.

CHORUS EQUITY RAISES DUES; EMERSON TALKS TO FEW MEMBERS

**Dues After Jan. 1 \$12 Annually, With \$5 Initiation.
Fee—\$7 Members Present Pass Resolution to
Bind Membership of 3,835.**

RIGHTS TO FOREIGN PLAYS FOR U. S. SOAR

**Unreasonable Demands Keep
London Successes Out**

Last season reports of high royalties demanded by English managers for American rights is reputed to have held down the number of London plays brought over and several English successes put on here failed to show a profit.

A new figure for demands comes from an American manager now abroad, who reports the bidding for one English success has become so strong an offer of \$5,000 advance royalty and \$3,000 bonus was made, in addition to a basis of royalty considered "impossible." The royalty mentioned called for 10 per cent. on the first \$4,000, 15 per cent. on the next \$2,000, and 15 per cent. on all above \$7,000.

This doubles the usual royalty percentages. The surprise attendant such a demand comes in considering the gamble of putting on an English success in New York. The chances to date have been distinctly against registering here.

A producer in commenting on the bonus and advance offered remarked that an ordinary drama could be put on here for \$10,000, whereas the English play bid on would stand its American sponsor that sum before he started.

FIELDS TO PRODUCE VIA B'WAY STOCK CO.

Will Build Home for Own Organization With Rose.

The first definite announcement promising "salvation" of the numerous difficulties of the independent producer was made by Lew Fields, who is planning a permanent musical stock on Broadway next year.

In accord with many others who cannot go on producing under the prevailing railroad and booking situation, Mr. Fields believes stock is the only remedy.

Together with Morris Rose, Fields has definitely made up his mind on the requirement of a theatre. They propose to build instead of purchasing.

F. THOMAS COMMITTED.

Sent to Maryland Hospital, Suffering From Paralysis.

Frank Thomas, who for many years has specialized on stage effects, has been committed to the Maryland State Hospital, Spokeville, Md. Physicians say he is suffering from paralysis and cannot recover.

Effects conceived by Thomas have been used in both the legitimate and in vaudeville. One of his earliest effects was with Joe Hart's "Bathing Girls." He has built effects for a number of Ziegfeld "Follies" and Winter Garden attractions.

George Leighton has been with Thomas and is continuing the office in the Gaiety theatre building. Leighton built many effects now being used and is considered an expert in the work.

4-PEOPLE FRENCH FARCE

LeMaire Have One for Willette Kershaw

Notwithstanding conflicting reports of the plans Willette Kershaw has in mind, it is definitely stated George and Rufus LeMaire have engaged the young woman to take the leading role in their proposed production of a French farce. The cast calls for four people.

The LeMaire produced "Broadway Boulevard" now at the Winter Garden.

The Chorus Equity Association, composed of chorus men and women, held a meeting for members only Monday morning in its club-rooms on West 51st street. A resolution was passed at the meeting making the annual dues for members of the Chorus Equity \$12 a year after Jan. 1, with initiation \$5. The present dues are \$4 a year and initiation \$1.

Attending the meeting were 37 members of the C. E. A., of which 40 were men. Most of the women present were said to be choristers at the New York Hippodrome. John Emerson was named at the meeting making the annual dues for members of the Chorus Equity \$12 a year after Jan. 1, with initiation \$5. The present dues are \$4 a year and initiation \$1.

Miss Bryant read the financial statement for the year, saying \$14,112 had been expended by the Chorus Equity. She said the C. E. A. "had broke about even." No expenditures were itemized nor was any list of receipts given. There was no money left in the treasury, said Miss Bryant, who added that 50 cents for each member had to be paid to the American Federation of Labor.

It was said during the meeting that the Chorus Equity had brought about management to purchase shoes and stockings for girls, also fixed the minimum salary for chorus girls at \$20 weekly. In view of that, it was stated, the members should be willing to pay the increased dues, which now amount to the same total, \$12 yearly, as the yearly dues of the A. E. A., with its heavily salaried membership, all principals.

The total membership of the C. E. A. was given as 3,835 with eight resignations since organized. One of those who resigned, a woman, it was mentioned, had turned in her resignation upon the refusal of the C. E. A. to pay her hotel bill.

John Emerson in addressing the few present informed the gathering that the Actors' Fidelity League would soon cease to exist. He named Lewis Sherman and Liffingham Pinto as two Fidelity members who had deserted that organization to join the A. E. A. last week.

Mr. Emerson also stated George M. Cohen, the first president of the Fidelity, had experienced a change of heart toward the A. E. A. and now wanted no bad feeling to exist between he and it. Emerson said Cohen's No. 1 and No. 2 "Marry" companies had been cast 100 per cent. Equity and that Cohen wanted nothing at present but Equity actors.

It was stated the result of the election of the Chorus Equity would be announced yesterday (Thursday).

VETERAN WOULD RETIRE.

**Ithaca Showmen's Autographs
Make "Who's Who."**

Ithaca, N. Y., Nov. 3. M. M. Guttsadt, veteran manager, has offered his theatre, the Lyceum, for sale, wishing to retire because of ill health. He has run the house for 27 years and his experiences with the students of Cornell University have been interesting.

Nearly every star, both American and English, of note has played the Lyceum. Mr. Guttsadt's office with its autographed photos is a "Who's Who" of the theatre.

Mr. Guttsadt gave as his reason for retiring: "I have no one to leave the house to who could run it and on I desire to dispose of it while I am alive. I haven't tried to make all the money I could out of the theatre regardless of other considerations. Rather I have tried to make it a place where high class attractions could be presented."

SHUBERT'S PARK SITE.

The Shuberts have started work on the dismantling of the Central Park Riding Academy at 31st Avenue and 15th street for the building of a theatre on the site. The house is to be in readiness sometime in the spring.

AUTHORS' AND MANAGERS' NEW STANDARD DRAMATIC CONTRACT

Full Terms of Agreement Drawn by Authors' League and Producing Managers' Association Described in Full—Twenty-two Paragraphs in All.

The (new) "Standard Form of Minimum Dramatic Contract" adopted by the Authors' League of America, Inc., and the Producing Managers' Association, under which members of both organizations have formally agreed to operate embodies 22 clauses, and in summary is a radical departure from any preceding document of a similar nature executed between an author and producer.

Under the new conditions the producer only secures the exclusive rights to a play in the United States and Canada, no mention being made in Paragraph I of world's rights.

The advance royalty under Paragraph II is not returnable "in any event" after once having been paid.

Under Paragraph III the manager agrees to pay the author or his representative (authorized) a certain sum of money agreed upon based on a percentage which is left blank, evidently to be filled in and the scale to be determined upon by each individual agreement. It also provides, for the author, however, authenticated and accurate weekly statements of the gross box-office receipts from each performance in respect of the number of companies presenting the piece, and royalty is to be paid 15 days following each and every calendar week. The statements are to be signed by the treasurer and are to be countersigned by the manager.

A special clause has been inserted under Paragraph III which defines "gross weekly box office receipts from all sources whatsoever," and as used in the agreement is construed to include any sums whatsoever and above regular box office proceeds of tickets received by the manager from speculators, ticket agencies or other persons, and any other additional sums whatsoever, received by the manager on account of a play.

A second clause under the same paragraph declares the parties "mutually agreed" that if the play shall be performed by more than one company each company shall be considered as a separate undertaking, and the royalties accruing from each company shall be computed and paid separately according to the provisions set forth.

Under Paragraph IV, if the play is used in repertoire or broken weeks, as an original first-class production has distinguished from stock or stock repertoire, it is agreed that the royalties as set forth in either or in both of these events shall be reckoned in groups of eight performances, such performances to constitute a week for the purpose of the Paragraph III of the agreement.

Under Paragraph V the manager agrees to produce the play for a consecutive run in an evening bill in a first-class manner and a first-class cast in a first-class theatre, in a first-class city in the United States or Canada within six (6) months from the date of the agreement. In the event that this is not done the rights of the play revert to the author, unless by previous letter the expiration of the six months the manager has paid the author an additional sum of money equal to the first payment outlined in Paragraph II. This is regarded as advance royalty. If this is done then it is the equivalent of giving the manager an extension of the date of the first production for another period of six (6) months. In the event that the manager does not produce the play then the manuscript and all parts related thereto is returnable to the author with rights forfeited because of no production.

Under Paragraph VI the manager agrees to announce the name of the author as "sole author" on all advertising matter in which the name of the manager appears.

Under Paragraph VII the manager agrees to produce the play without any additions, omissions or any alterations whatsoever, except such as may be specifically authorized by the author in writing, and with a cast and production approved

UNION MEN ENROLLED IN AL JOLSON LEAGUE

A. E. A. Grows Excited Over Union's Indorsement.

There was a final clash between the Al Jolson Harding-Coolidge League and the Republican Actors' League (A. E. A.) on Tuesday, election day. The story of the 25,000 enrollments secured by the Jolson League as against the 1,000 enrollments chalked up by the A. E. A. activity, started the trouble. The Jolson League included in its enrollments all of the locals of the stage hands, electricians and picture machine operators in Chicago. This was a total of about 4,000 names.

When the Bacon-Dixey faction ascertained this fact they went up in the air. John Emerson was present at a conference held Monday in the Republican Actors' League and it was stated a protest was to be framed and wired to Samuel Thompson of the American Federation of Labor protesting against the enrollment of union men in an organization that was not controlled by the unionized actors when they also had an outfit in the field.

DEFENDS HINTERLAND.

Theda Bara No More Popular in Indianapolis Than N. Y.

Robert G. Tucker, dramatic critic of the Indianapolis Star, defends theatre patrons of the Middle West from the contention of a New York dramatic critic that this part of the country has no appreciation of true dramatic art. "Beyond the Horizon" was not supported in Chicago, but had a big run in New York, while Theda Bara's "The Blue Flame" won third the Eastern metropolis, but has been a great success in the provinces, says the New York writer.

"There are in Indianapolis and cities of its size," Tucker replies, "a great many who prefer such plays as 'Beyond the Horizon' to Theda Bara in 'The Blue Flame,' or to the ordinary farce and musical comedy, yet there are not enough of them to make such plays a financial success. The truth is that a majority of the theatre-goers in New York turn their backs on serious attractions just as a majority does in the Middle Western cities."

"If anything, the average theatre patrons in cities like Indianapolis is more discerning than those in New York. They are less inclined to approve the mediocre than the Broadway audiences, and the fact that Theda Bara makes good in a very poor play in Indianapolis and other cities in this section while 'Beyond the Horizon' fails at Chicago does not mean that the taste of Indianapolis audiences is not as highly cultivated as it is in New York."

STAGE DIRECTOR'S SUIT

Alessandro Fuglia, formerly stage director of the Metropolitan opera house, has begun a \$1,500 City Court action against Alfredo Balmaggi, an opera producer, for breach of contract, alleging a written agreement from Oct. 7 last to April 15, 1931, paying \$50 per week and \$25 a performance for services as stage director for the defendant.

Fuglia alleges Balmaggi was to sponsor the shows for the Philadelphia Metropolitan opera house, but was let out through differences with the Met management. Accordingly Fuglia was prevented from continuing his contract.

Max Kandler is representing the plaintiff.

Stock Manager Changed at Albany.

Albany, N. Y., Nov. 3. Without announcement, Morris Jenkins has replaced Fred J. Campbell as company manager of the Colonial Players.

Some changes in the company may also be made.

ATLANTIC CITY EDITOR SWINGS THE HAMMER

"Press" Says New Shows Are Bad—They Don't Advertise.

Atlantic City, Nov. 3. Feeding on its opposition to the local theatrical enterprises which discontinued their use of its advertising columns last spring, the Atlantic City "Press" issued an editorial attack on the quality of productions sent here for premiere performances in its issue of Oct. 20.

The immediate cause came from a front page story in the same issue. In this article Vaughan Glaser, who opened a stock season here Monday, was quoted as claiming that many performances offered at \$2.50 top were worth only 50 cents.

The "Press" specified that of the shows not worth \$2.50 for their first performances were "The Temptations of Eve," seized by a sheriff; "The Haunted House," with Robert Warwick; "At the Villa Rose" with Otto Skinner; "Sonny," by George H. Robertson; "Sonny," by Otto Kreuger and Violet Heming. The latter play was declared by its audiences and by practically all competent critics as one of the most finished and magnificently produced plays ever seen in Atlantic City.

The attack on the quality of this year's Broadway productions was answered by the "Gazette-Herald" in its editorial columns Nov. 1, showing the amount of money brought to the shore by the try-out events of producers, the fascination of the "first-night" to local audiences and the quality of the reviews of the following morning which made it unnecessary for people to attend shows on mere speculation of their investment in seats.

ROTATING STOCK STARS

Irving Cummings Players Plan Summer Season.

San Francisco, Nov. 3. Irving Cummings, who is to play Corporal Cameron in a series of pictureizations from the "Saturday Evening Post," is on his way to Calumet, where the scenes of the pictures are to be taken. While here he practically completed arrangements with John J. MacArthur of Ye Liberty Playhouse in Oakland for a season of summer stock next year.

Cummings, who was with MacArthur season before last, has secured a company of 15 motion picture actors who are now arranging to take an eight weeks' vacation early in the summer and form a stock company.

The plan is to secure just enough plays to give each star one stellar role during the engagement. The star will then step back into the ranks and act part of the supporting company. In this way it is planned to give all-star productions.

RE-WRITING "EVE."

Priest's Play Will Go Out Again with More Glitches.

The "Temptations of Eve," sponsored by the Rev. Joseph Kovalchick, the Hungarian priest, under the corporate title of Orion & Co., is being rewritten and recast by George W. Colby, who originally adapted the book from the Rev. Kovalchick's work in Hungarian. Anna Lambert Stewart composed the score, and Alex Gerber wrote the lyrics.

Alfred J. Edwards and Joseph C. Smith will put on the show with Leonora Nicholson, retaining her prima donna role. It closed in Atlantic City last month through a difference of opinion regarding the extreme levity of some of the costumes, the ecclesiastical sponsor objecting to the garb as employed in the girly-girly adaptation of his Hungarian work originally intended for production as a pageant.

ATLANTIC CITY STOCK.

Atlantic City, Nov. 3.

The Vaughan Glaser Players opened auspiciously a repertoire season at Woods' Monday with "Civilian Clothes." The production engaged the services of a large cast which gave a performance of very pleasing and satisfying quality. The company expects to make a permanent winter season on the Boardwalk.

In the repertoire company are Vaughan Glaser, James Hurlie, William Fringle, Constance Keynon, Corinne Farrell, Fay Courtney, Will Lloyd, Charles D. Pitt, Frank Crane, Elsie Remond, Jane Morton, William Powell, Eleanor Ryan.

A. E. A.'S SPECIAL MEETING.

The Actors' Equity Association has called a special meeting for Monday, Nov. 25, to be held in the Hotel Anjar, for the purpose of voting on a proposal to amend article 8 of the Equity constitution. Article 8 as it now stands is as follows:

Amendments. Section 1. This constitution may be amended only by a vote of a majority, of all of the members present at any regular meeting or at any special meeting called for that purpose.

Section 2. No proposition to amend the constitution shall be acted upon at any meeting of the association unless it shall have been presented in writing to the corresponding secretary either by the council or at least fifteen of its members, and notice embodying the purport of the proposed amendment shall have been sent to each member in the call for such meeting, which notice shall be sent at least thirty days prior to the date of the proposed meeting.

Section 3. It shall be the duty of the corresponding secretary to inform the council of such proposed amendment, and the council shall thereupon give due consideration thereto, and report its opinion as to such amendment to the association at the meeting at which action is to be taken thereon.

The following is the proposed amendment:

Article VII.

Section 1. This constitution may be amended by a vote of a majority of the members present at any regular meeting or at any special meeting called for that purpose. Either the council or any fifteen "regular members" of the association may propose to amend this constitution. In either case the proposed amendment shall be reduced to writing and filed with the association. The council shall report its opinion as to any such proposed amendment to the association at the meeting at which action is to be taken thereon.

A notice embodying the purport of any duly proposed amendment shall be mailed to each member in the call for such meeting, of which notice shall be sent at least thirty days prior to the date of meeting. The meeting at which the amendment is considered may adopt, amend and adopt, change and adopt or reject said proposed amendment.

GREENWICH THEATRE OPEN

Looking for Show, After Abandonment of Rep Plan.

The repertory plan for the Greenwich Village Theatre has been called off for the time being in any event. It started last week with the offering of "Youth," a piece from the German, the play lasting but five days.

Frank Conroy and Harold Meltzer outlined a plan for the presentation of a number of plays at the Village theatre during the season, the scheme calling for the best known stage directors to put on one play each.

This week Barney Gallant as manager of the house was searching for an attraction. "The Mandarin," which opened out of town last week, is mentioned as having been booked in.

EDELSTEN PRODUCING.

Leaving for England to Put on American Plays.

Willie Edlsten, the English agent and play broker, is returning to London this week to embark in legitimate production there on his own. It is understood he has considerable English backing.

Edlsten is taking back the English rights on a dozen American plays. The first to be produced over there will be "The Charm School," due Dec. 21. "Martinique" will probably follow, that play being considered well suited for England.

Other plays secured by Edlsten include "Polly with a Past," "Adam and Eva" and "Oh, Lady, Lady." Of recent seasons Edlsten has been brokering in English rights to American legit successes.

WALTER HAST GOES HOME

Last Thursday Walter Hast left for England his home. His family, remaining behind, expects to sail this week.

While over here Mr. Hast made several productions. His most success was "Scandal," although he lost control of the piece shortly after opening it. Hast's most disastrous venture was his late production with Evelyn Nesbit starred which closed after out two weeks.

CARR GETS STAR SLAM FROM PERCY HAMMOND

Critic Says "Dreamer" Gave Him Worst Night Ever.

Chicago, Nov. 3. Percy Hammond, veteran "Tribune" critic, is famous for wicked fingerings of the Underwood, but never has he slammed as he did last Sunday, when he picked Alexander Carr, starring in "The Dreamer," for the slaughter at the head of his column. Hammond has always resented press agents picking stray lines out of his reviews, in which he deals faint praise, and using them, without the matter before and after, as unqualified boasts. Carr's vehicle has not upset anything here and violent efforts have been made to advertise it either as a success or into a success, and in this connection a line from Hammond's notice was used.

Hammond countered this. A newspaper advertisement of Alexander Carr and "The Dreamer" includes, under the caption "Fulsome Praise from the Critics," some sentences from this department's review of the performance at the Princess. In an overzealous and unappreciated endeavor to be square with his readers and not too unkind to Mr. Carr (a friendly fellow) and to his doubtful enterprise, the reviewer seems to have been led into embrocative ambiguities.

In case others mistake his expressions for "fulsome praise," as Mr. Carr's management apparently did, he translates them again and perhaps intelligibly, thus: He has spent some unhappy evenings in his thirty years of theatregoing, but never, within his recollection, one unhappier than that at the Princess with Mr. Carr and "The Dreamer."

The dictionary definition of "fulsome" is: "Offensive from excess of praise, greed, nauseous."

BLANKET CLAIMS FOUGHT

Managers Insist Each A. E. A. Player Must File Own Demand

An attempt to blanket claims of cast members by an A. E. A. deputy against a manager is being fought by the latter who has interposed reasons against the attempt to create a precedent.

The original claim and the only one actually given to the A. E. A. was made last season by John Dunsmore of "Somebody's Sweetheart." In making a jump in the Middle West the show lost a performance. The case was arbitrated and Dunsmore was awarded \$25 (one night's salary). In spite of Arthur Hammerstein having claimed the show was operating on the old contracts.

Dunsmore's allowance was but recently made. Following the decision, the A. E. A. was asked to rule similarly for all members of the company. A list of names was submitted, the manager discovering a number of players had never made a claim. He alleges the deputy inserted the names on his own initiative.

Hammerstein contends that each player should make an individual claim for the lost performance since each contract varies. He says a cast cannot be bulked like a chorus for that reason.

Dunsmore did not open with "Sweetheart" when it started last season in Saratoga, being on strike. The show moved from there to Haddon where it was closed when the stage hands and musicians walked out. None of the company actually struck, which fact led Hammerstein to doubt the bulked claim for the missed performance.

Cochran Party Sailing.

The sailing of the company which Cochran is taking to London has been changed from the "Imperator," because of that steamer being detained in England through the coal strike. A part of the organization, including Mr. Anderson, Richard Dooliver, Augustus Barrett, James Reynolds, Ethel Traubale and Grace Christie are to sail on the "Olympic" tomorrow (Saturday).

The balance of the company leaves on the "Adriatic" November 17. In addition to those listed last week to go abroad with the company are Beatrice Miller, Bette Louise Jarrold, Frank Parker, June Coral, Dorothy Walker, Dinahard and Arjamead, (two well-known models); Arnold Gluck, Harriette Tatters, Billy Beardon, Earl Leale and Ted Brady and his collie dogs.

SHOWS IN N. Y. AND COMMENT

"Anna Ascends," Playhouse (7th week). Not expected to run much longer, and a new attraction likely before the end of the month.

"Bab," Park (3d week). Looked on as having a very good chance. Played to nearly \$9,000 last week, with the general feeling of attendant the pre-election period. Face this week looks good for \$12,000.

"Bad Man," Comedy (10th week). Fell off slightly with the others, but still got close to the \$12,000 mark. Looks good for the season.

"Because of Helen," Punch & Judy (6th week). This attraction boomed in a small house and can never reach big figures. Is drawing attention, however, with good publicity.

"Blue Bonnet," Princess (10th week). Casting about for a road route. Has never gotten real money, but broke even until lately.

"Broadway Brivies," Winter Garden (6th week). Was hurt, like most of the last last week, the closeness of election being blamed. Played to nearly \$10,000. Face this week dropped off badly Monday.

"Call the Doctor," Empire (10th week). Getting steady draw of the Empire patronage. Over \$10,000 weekly, but not satisfying balance management.

"Enter Madame," Fulton (12th week). Not an empty seat last week, with an eager box office crowd snapping up anything turned back by the agencies; \$15,700, which is capacity.

"First Year," Little (3d week). New comedy smash. Nearly \$11,000 last week, which is about all this small house can hold. Looks like a clinch for all season.

"Gold Diggers," Lyceum (15th week). Prediction now this comedy will run into a third season. Its continuation at capacity, with over \$15,000 per week regularly, makes basis for the expectation. Dolan's one sure bet at present.

"Good Times," Hippodrome (12th week). This house naturally feels the natural drop of a slump like pre-election week more than other houses. Played to \$13,000 last week.

"Greenwich Village Follies," Shubert (10th week). Got around \$12,000 last week, the takings being off about \$1,000 from previous week, due to general easing. Should come back to normal this week. Did \$2,500 Monday night, when nearly all other houses were off.

"Guest of Honor," Broadhurst (7th week). Has slipped lately, the drop last week being more than normal for the period. Got little under \$1,000.

"Half Moon," Liberty (1st week). New Billingsham show, with Joseph Courthorne starred. Opened Monday night. Looks like a hit.

"Hitchy-Koo," New Amsterdam (3d week). Leading the musical list in takings with around \$4,000 nightly.

"Honeydew," Casino (9th week). This musical offering looks to be in for a season's run. Is traveling evenly to excellent box office gain of around \$20,000. Better this week. Got \$4,542 Tuesday night at \$5 top.

"Irene," Vanderbilt (10th week). Still a sell-out at every performance, proving that this one is "wanted." Two of road shows playing to wonderful business also. Charged \$5 top election night.

"Jim Jam Jams," Cort (5th week). Held its own since opening. Whether it will rate with the musical successes will be shown after this week. Showed much strength last week in climbing to \$15,200.

"Just Suppose," Henry Miller (1st week). House reopened this week after being dark two weeks. Starred Patricia Collinge. Henry Miller production.

"Kissing Time," Lyric (4th week). This musical show believed to have good chance. Moves to Astor next week, giving it the best of breaks so far as house location goes. Played to \$1,200 election night at \$1 top.

"Lady of the Lamp," Republic (12th week). While this attraction has been flitting with its second stop limit, \$3,000, for some weeks, management displays confidence. Special advertising used detailing bad "breaks." Unusual rental agreement holding in show.

"Ladies Night," Biltmore (12th week). Leads as a farce with its appeal popular. Regarded as a stinker. Business lately has been excellent.

"Little Miss Charity," Belmont (10th week). Leaving for the road Friday. Will be succeeded next week by Marc Kline's offering "French Leave."

"Little Old New York," Plymouth (10th week). Off, but naturally last week, but still around \$12,000. Which is about the show's gain.

"Lightnin'," Gaiety (12th week). Forward-breaking run leader. With three matinees again this week gross will again go far over \$15,000. Place remains at \$12.50 top. Drew \$13,750 last week.

"Mary," Knickerbocker (3d week). This show started with a head-office line on day sale opened. House hasn't enjoyed that in

years. Can get \$25,000 this week and should attain the figure. Brokers getting fancy prices for "Mary."

"Meenest Man in the World," Hudson (10th week). Another Cuban hit. Weekly pace \$16,000 and over. Is with the leaders of the non-musical division.

"Mecca," Century (5th week). Not hurt last week as much as expected, and around \$25,000 in. Pace from now on predicted to go to \$35,000 and better.

"One," Belmont (8th week). Dramatic oddity that is getting a good though not solid draw. Has about six weeks more to run.

"Opportunity," 45th Street (15th week). Has been slipping of late, but management claims continuance until the holidays.

"Outrageous Mrs. Palmer," 39th Street (4th week). Excellent publicity given this attraction. Accredited a good performance. Business pace to date has been fair, show turning a small profit weekly.

"Pitter Patter," Longacre (6th week). Hurt last week, the gross slipping to a little over \$1,000. This week should find it well over the stop limit.

"Prince and the Pauper," Booth (1st week). William Pavuraham returned in Twain comedy Monday night. Comment of reviewers generally praise-worthy.

"Spanish Love," Maxine Elliott (12th week). One of the Wagenhals and Kemper pair of offerings. Has been getting a steady play, with the good figure of \$12,500 averaged.

"The Bat," Morosco (11th week). Same firm has this one, which is running an easy second to "Welcome Stranger" in the non-musical group. Over \$17,000 weekly.

"The Mirage," Times Square (4th week). Much publicity given this attraction because of Selwyn reduction of top price to \$2.50. Must should prove its worth after this week.

"The Tavern," Cuban (6th week). Went ahead instead of slipping last week, the takings going to around \$11,500. Better figure practically sure for this week.

"Skin Game," Bijou (3d week). Dramatic critics much interested in the intent of author, the extra comment meaning considerable advertisement publicity. Success hardly determined at this time.

"Tip Top," Globe (5th week). Thanks as the strongest of the musical attractions. Played to \$20,000 last week. Another jump sure this week.

"Three Live Ghosts," Hayes (4th week). This one making money, getting between \$4,000 and \$5,000, good figure for road theatre. Show operates on low cost.

"Tinkle Me," Selwyn (12th week). Off about \$1,500 last week, like most of the musical list. Around \$15,000.

"Unwritten Chapter," Astor (1th week). Will be withdrawn Saturday. "Kissing Time" moves over from Lyric.

"Woman of Bronze," France (9th week). Holding up well among the dramatic group, and good run predicted.

"Welcome Stranger," Cuban & Harris (4th week). Leader of the non-musical group. \$19,700 last week.

\$1,400 GROSS AT MIDNIGHT.

Phillipsburg, Pa., Nov. 3.

"Turn to the Right" gave a midnight performance Friday. The company was jumping in here from St. Mary's, Pa., but the train was delayed behind a wreck and failed to arrive until 10:50 at night.

William Moxon, manager of the show, wired the house manager and the audience was informed of the delay, waiting until the curtain was rung up at 11:20.

The performance concluded at ten minutes to two in the morning.

The gross business was \$1,400 for the performance.

"ALWAYS YOU" IN TOWN

"Always You" with Irene Franklin and Bert Green returns to New York next week at the Shubert-Riviera. The show has been playing around the Middle West and East, doing exceptional business in view of the depressing reports. Some one-nighters were included in the stands.

The show may retire within a month or so unless suitable bookings are found. In that event Franklin and Green may come back to vaudeville for a spell.

"Sally in Our Alley" Opening.

The new Vin Ziefeld production, headed by Marilyn Miller, known as "Sally in Our Alley," will open Nov. 20 out of town.

Edward Hovey is playing the piece with Jerome Kern writing the music. The cast will include, besides the co-stars, Miss Miller and Leon Herod, Walter Catlett, Doyle Allen, Marie Hay, Faribanks Twine.

FEMINE STARS TOP CHICAGO RECORDS

Cowl, Barrymore and Bara Drawing Gobs of Gold.

Chicago, Nov. 3.

Rhett Barrymore and Jane Cowl have the only attractions in town that know no caprice. Miss Barrymore exceeds her pretty rival in gross receipts because of larger capacity and higher prices. "The Chance" getting \$4,400 and "Smith Through" \$3,500, maximum. The Cowl seats are withheld from the brokers, whereas the Barrymore choice ones are obtainable anywhere else. Bara also is drawing well. Conditions generally are fair, the big ones getting big money, most shows drawing profitable patronage and only the totally incompetent falling below the prosperity line.

Box office estimates for last week: "Declasse" (Power, 6th week).—Miss Barrymore has rented an apartment and brought her children on, expects to remain at least all year, optimism easily justified by business that has not yet descended to \$2,000.

"The Blue Flame" (Garrick, 1st week).—Theda Bara, while not turning any away for several nights, had a full opening and a good demand at the box office; slightly past \$15,000 with capacity Sunday, Wednesday matinee and both performances Saturday, \$10,000.

"Scandals" (Colonial, 4th week).—Doing big, brokers plugging solidly and at times stuck; better than \$21,000.

"Money Girl" (Cuban's Grand, 5th week).—Very strong for show of this type; \$15,000.

"Smilin' Through" (Cort, 2nd week).—Filling extra chairs and all the regular ones without a flicker; more than \$16,500, which is beyond house capacity at the prices. This easily makes a record for this theatre.

"Buddies" (Woods, 13th week).—Profitable all the time, doing about \$15,000 and slated to a big get-away before "Way Down East" succeeds it.

"Abraham Lincoln" (Blackstone, 5th week).—Another legitimate hit, with no Monday shows, hitting \$16,000.

"Adam and Eve" (La Salle, 9th week).—\$10,500 and will stay until December.

"Passion Flower" (Central, 5th week).—Though bid away in an upstairs theatre and out of the loop, has a certain appeal with most of the ere it of the draw going to Nance O'Neill, \$5,100.

"The Dreamer" (Princess, 2nd week).—Doing little.

"Little Whopper" (Stradaker, 1st week).—It was such a dismal failure that it only lasted through the week, making way for an unknown quantity, "Not So Long Ago."

"Scrambled Wives" (Playhouse, 3rd week).—Did under \$7,000 for its last week, making room for "Happy-Go-Lucky."

"The Storm" (Olympic, 5th week).—Getting in the bargain seekers and the home folks but turning "on out satisfied and boosters. Better than \$10,000.

"Wynn's Carnival" (Hilthol, 13th week).—Giving way to "Monsieur Beauregard." Wynn doing a great business right up to his closing show; \$25,000.

JOSE COLLINS WEDS LORD.

Word came from London this week of the wedding there of Jose Collins, American musical comedy star, and daughter of Lottie Collins, to Lord Alastair Robert Innes-Ker, brother of the Duke of Roxburghe and before the war prominent in London theatrical circles.

The Duke of Roxburghe married May Goelet, of New York's old Knickerbocker family of that name. Miss Collins had been playing the leading part in "The Mountain Maid" at Daly's theatre in Leicester square, London, for three years.

RANDEAU OPENING HOUSE.

Chicago, Nov. 3.

The new Woods theatre (possibly to be called McCormack) expected to open after the new year, will have as its first attraction, according to the present plans of the A. H. Woods office, Marjorie Rambeau in "The Sign on the Door."

Aileen Poe Grant and Husband Separate.

Aileen Poe Grant is understood to have severed her marital relations with her husband, Rutland Grant, all of which happened by reason of the institution in the Municipal Court of an action in replevin brought by Mrs. Grant against her husband for the furniture in the family domicile.

It ended by Grant giving up the furniture and in addition signing articles of separation for his wife.

WANTS "STORM" 4 WEEKS

Werba Books Play Two Weeks—Books Two More.

Louis Werba, manager of the Montauk, Brooklyn, is trying to arrange for a four weeks' engagement of "The Storm" at that house following the conclusion of its run at the Manhattan Opera House. The piece has two weeks booked at the Montauk, which would have given it a total of five at the house at this season. The two additional weeks, if arranged, will bring the total to seven. The announcement of the return date of the piece has caused so great an advance demand for seats that the two additional weeks will be played if road contracts can be called off.

The unusual feature regarding this attraction is that it is a George Broadhurst production and Broadhurst is a Shubert ally, still it is playing the Hanger time. The reason for this dates back to last spring, when the piece on leaving the 45th Street Theatre could not get the terms and stage crew facilities in the Shubert house and Broadhurst jumped the show to the other side of the fence.

"FOLLIES" GIRL IN CRASH.

Helen Jenner, one of the prettiest girls in "The Greenwich Village Follies" at the Shubert, suffered a fractured skull and other injuries which it was feared would prove mortal, when the automobile in which she was riding with a group of college boys was wrecked on the Fitham Hay Parkway Monday night. She was taken to the Fordham hospital in a critical condition.

Her companion was Philip Morgan Plant, a stepson of Col. William Hayward, former public service commissioner of New York and a multi-millionaire. At the South theatre it was said he had been paying attention to Miss Jenner for more than a year.

The girl comes from Seattle.

NEW "PASSING SHOW."

This week the Shuberts ordered the preparation started for the new "Passing Show" due at the Winter Garden, New York, about New Year.

Its book as usual will be written by Harold Atteridge. Placed for the attraction are the Howard Brothers and Harry Watson, Jr.

The current show at the house, "Broadway Brivies," will remain there until the new production goes in. Eddie Cantor, who is with "Brivies," will leave it in a couple of weeks or so to join the Century Roof entertainment.

EDWARD SHELTON INVALID.

Chicago, Nov. 3.

Edward Sheldon, well known playwright, author of "Roman" and many other plays, lies at the Presbyterian hospital with a paralytic attack.

Mr. Sheldon has been here for some time and it is doubtful whether he will be able to be moved or have the power of his limbs for a long time.

EDNA GOODRICH'S NEW PLAY.

Portland, Ore., Nov. 1.

Edna Goodrich, who played the Hellie here last week, announced that she will discard her present vehicle, "Sleeping Partners," and use a new play by Octavus Cohen starting with her Salt Lake opening.

STEVENSON LEAVES A. E. A.

Charles Stevenson has resigned as a member of the council of the Actors Equity Association. He has accepted membership on the A. E. A. Advisory Board.

On the Equity Council Scott Welsh succeeds him.

Walsh Puts on "Ghosts."

San Francisco, Nov. 3.

Henry B. Walsh appeared at the Ye Liberty Theatre, Oakland, last week in a revival of Ibsen's "Ghosts," the vehicle selected for his tour which will carry him East.

No. 3 "Mary" Rehearsing.

A third "Mary" company has been rehearsing the past two weeks and will be sent out by George M. Cohan to tour the West.

A No. 2 "Mary" is due to open in Chicago shortly.

"HONORS EVEN" REHEARSING.

Roy Coper Magrue's new play "Honors Even" started rehearsals Monday. Lola Fisher heads the cast.

Smallop Sees in Rutland, Vt.

Troy, N. Y., Nov. 3.

Smallop has made its appearance at Rutland, Vt. The theatre may be closed there on account of it.

COL. SAVAGE SAILING TO SEE VIENNESE PLAY

Leaving Nov. 17 With Julian Alfred

On Nov. 17 Col. Henry W. Savage has decided to sail on the "Mauretania" for the other side, in order to personally inspect Franz Lehara's "Blue Maureks," now the musical hit of Vienna. Col. Savage has the American rights to the piece.

Accompanying the producer will be Julian Alfred, according to the present plans. Mr. Alfred is the official stager for the Savage musical shows.

"CHAMPION" HAS DATE.

Sam Harris' New Show Gets Park Square, Boston.

"Honors Are Even," a Rio Cooper Magrue comedy being produced by the Selwyns, will have its out of town premiere in Washington, Nov. 22. This piece was first called "Fickle Phyllis."

It will be a dual starring piece, having William Courtney and Lola Fisher in lights. Miss Fisher was to have been starred alone. The Magrue play was slated to go into the Park Square, Boston, following Arthur Hammerstein's "Jimmie." Sam H. Harris' "The Champion," with Grant Mitchell, has been given the Boston date instead.

"Jimmie" has been officially not to open the Selwyn's new Apollo Nov. 17.

"WELCOME STRANGER."

J. C. Williamson, Ltd., through Hugh Ward, this week acquired the Australian rights to "Welcome Stranger." The piece will see production in the Antipodes on Christmas Day.

Mort Ashton has been engaged to do the George Sidney role, and Cameron Clemens, of the Chicago "Welcome Stranger" company, will promote the lawyer. The balance of the cast will be comprised of the present "Lightnin'" company, playing Australia under the Williamson's direction, which will close its run this month prior to rehearsing the new comedy.

"ROSE OF SALEM" COMING.

It is said J. J. Shubert has decided to produce "The Rose of Salem," with book by Harry H. Smith. Shubert is reported to have had the piece in view for some time.

If produced Doolley and Sales will be cast for it. They hold a Shubert contract calling for 40 weeks' work within the year. The contract's life started Oct. 1.

BUY FOR "AFGAR."

The theatre ticket agencies negotiated a buy for "Afgar" for eight weeks prior to the production opening in Hartford last Monday.

They have taken the entire lower balcony and the first four rows of the balcony at the Central without any return.

LEGIT PRICES.

(Continued from page 12.)

new. That for "The Taming" ran out last week.

The complete list contains "King" (Belasco), "The Skin Game" (Hudson), "Princess and Pauper" (Hudson), "Mecca" (Century), "Welcome Stranger" (Cuban & Harris), "Bad Man" (Comedy), "Jim Jam Jams" (Cort), "Ladies Night" (Hillings), "Call the Doctor" (Empire), "Woman of Bronze" (France), "Enter Madame" (Fulton), "Tip Top" (Globe), "Meenest Man in the World" (Hudson), "Mary" (Knickerbocker), "Half Moon" (Liberty), "The First Year" (Little), "Pitter Patter" (Longacre), "Gold Diggers" (Lyceum), "Spanish Love" (Hillings), "The Bat" (Morosco), "Hitchy Koo" (New Amsterdam), "Three Live Ghosts" (Hayes), "Little Old N. Y." (Plymouth), "Tinkle Me" (Selwyn), "Greenwich Village Follies" (Shubert), "Outrageous Mrs. Palmer" (39th Street), "Mirage" (Times Square), "Broadway Brivies" (Winter Garden).

The cut rate list held 12 attractions. They were "Little Miss Charity" (Belmont), "Guest of Honor" (Broadhurst), "Opportunity" (45th Street), "The Treasure" (Garrick), "Kissing Time" (Lyric), "Three Live Ghosts" (Hayes), "Anna Ascends" (Playhouse), "Little Old N. Y." (Plymouth), "Blue Bonnet" (Princess), "Lady of the Lamp" (Republic), "Outrageous Mrs. Palmer" (39th Street).

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FOREIGN REVIEWS

MAISON BON DIEU.

Paris, Oct. 15.

The co-operative of French playwrights has commenced its second season at the Theatre des Arts by a three-act piece by Edmond Fleg. It will please better than some of the attempts last season. It is really a war comedy, the psychological theme of which is religious tolerance.

The action is laid in Alsace, that portion always held by the French. Young Brian has joined the French army and he is believed to be killed. His mother, his fiancée and his sister, Françoise, mourn for him. They have a private hospital, where the two girls are nurses. A French sergeant, Jean, is there for his convalescence. He admires Françoise and finally asks for her hand. But as he is an atheist and the girl a fervent Catholic she refuses. He then tactfully keeps out of her way. But three chaplains are billeted one day in the hospital: a Catholic priest, a rabbi and a Protestant. They live fraternally together, for they pursue the same object: to lead mankind towards God.

The curate understands the strained situation between Jean and Françoise. Aided by Jean's batman, a Moroccan soldier (an amusing character), the three chaplains set about mending matters. Jean, who never visits the house now, is invited when Mme. Brian and daughter are absent. The ladies unexpectedly return and Jean hides in the curate's room, but as he is leaving he meets Françoise. He is fit for active service and is leaving next day for the front; he is alone in the world. The girl pleads for she secretly admires him, so he has no difficulty in convincing her of his love. She spontaneously gives herself to Jean. There is no other solution than a marriage, though the mother is ignorant of the climax and still withholds her consent.

Jean insists on a civil marriage, for he is still an atheist; he is obstinate at even such a moment and thus unympathetic. The rabbi tries to persuade him. Then the three members of different churches conspire: they propose Jean shall marry Françoise by proxy after his departure (as provided by a special law for soldiers during the war). The curate considers himself morally responsible and insists on this form of religious marriage. This is encouraged by the fiancée of the absent Brian, whose letter, written prior to the battle in which he disappeared, arrives at that moment. The youth deplores his failure to marry prior to his departure. Mme. Brian melts, Françoise consents, and the necessary documents are immediately signed before Jean leaves—perhaps forever. If he returns his conversion to God is almost assured.

This dry analysis will give an idea of the story, smartly told, but not of theatrical tendency. Françoise gives herself to Jean somewhat abruptly after her former resistance for religious motives. The redeeming feature is the brotherhood existing between the three jovial chaplains, who at times pass humorous remarks about their respective callings. It is feared the paying public will not extend such an enthusiastic reception to this work as was seen at the private performance composed entirely of friends of the house. *Kendrew.*

LES AILES BRISEES.

Paris, Oct. 15.

The dress rehearsal of Pierre Wolff's new three-act comedy at the Vaudeville was a social function for Silvestre's friends. He even had an awning erected, which was taken in for the paying public of the premiere. I figured with the latter this time, but as Henri Mors had publicly stated some short time previously the guests of the repetition générale at this house were illiterate people taken off the streets, a very disrespectful remark said in view of the poor reception of his "Grand Maître." I felt rather proud for him at not being present and contented to be with the elite lights who pay. Wolff has written a theatrical play, his characters are not real. He presents "Marionnette" under another form. Pierre Riche in Le Veuil Homme presented a father and son in love with the same woman, the father coming out in 1 p. In Les Ailes Brisées it is the same situation but the son is preferred and the daughter has his broken in his fall to reality.

We are introduced into high society, and we like to see how these fellows carry on. It is traditional farce. Fabergé (Franz), like Lovelace's marquis de Prun, is an aristocratic wealthy flirt. Well over 50 he does not hesitate to act out to capture Mme. Remond (Jeanne Prévost), an elegant lady recently divorced. But in spite of a champagne supper and clever flattery she rejects. The meal is interrupted by

ard), a handsome young fellow in up-to-date evening dress, and the charms of Mme. Remond are not lost on him.

A few days later he is her lover. He secures her portrait. He hides the photograph in a book, a book the father handles, but fails to open. The public has a moment of theatrical suspense. But Fabergé finally finds it and questions his son. He is in a fury when he learns the truth, and would fain strangle his offspring. The fellow has pity on the old chap and swears he has lied; Mme. Remond is not his mistress. This scene is dramatic. Soon after the father overhears a conversation between Georges and Mme. Remond; there is no longer any means of deception. On the advice of an old friend, who knows more of humanity than the rich society butterfly, he becomes reconciled to his age and takes his son in his arms. Why did Georges succeed? Because he is young and handsome. The whole philosophy of the play is there. Pierre Wolff has written a conventional stage play which will entertain. It is, notwithstanding, far from his best style. *Kendrew.*

LE PAS DE QUARTRE.

Paris, Oct. 15.

Comedy in three acts by Maurice Scuite and René Peter, at the Little Theatre Michel. It has nothing to do with the dance by that name. A middle aged aristocrat is in partnership with a former professional beauty, an old furniture dealer. But they undertake any shady commission. Besides speculating conspicuously on the money market. The family of a young prodigal seeks their services. The order is to break off the extravagant liaison between the youth and an actress. Another client is the heir apparent of a rich uncle, who is courting the widow of an English nobleman. The order is to prevent the marriage.

The ex-professional beauty sends a broken-down Count to the actress, and her partner to the titled widow. The Count is not quite successful for the prodigal son hangs on all the tighter to his mistress. The partner recognizes in the widow a former companion when a child. He confesses the dirty work he is expected to execute, and performs it all the same, for they fall in love and promise to marry. Thus the ex-beauty gets her commission for the uncle does not marry the widow.

This is some recompense for the failure of the Count's dealings with the actress, who makes love to the ex-beauty and is accepted. It is a dance of four, who finally get legitimately settled. There is an Italian duo sung in the second act, which pleases more than the remainder of this clumsy comedy. *Kendrew.*

JE T'AIME.

Paris, Oct. 15.

This is one of Sacha Guitry's most witty works, though, of course, not his best. But it again demonstrates his versatility when we remember his "Pastor." Produced at the Theatre Edouard VII, as briefly described in my cable message, it pleases the Parisian audience immensely. The press also declares this trifle to be a success. Sacha and Yvonne Printemps occupy the stage almost alone during three of the acts. There is no plot; it is a series of dialogues of a doting couple.

First act: Jacques has met Denise and received Cupid's dart. He invites her to dinner, to be accompanied by mutual friends, but he neglects sending the invitation to the friends, so that Denise is alone. They talk and become engaged. Second act: They are married and go out into society, but soon become disgusted at the shallowness of this category. They withdraw while the jazz band is raging and are the object of spiteful criticism among the ladies. More witty dialog of the Gomer Wilde style.

Third act: We find the couple home in bed. They are hungry for the dinner was not substantial. The young husband goes to the kitchen and fetches bread and cheese which they eat in bed, while they review the list of friends determined to frequent very few in the future. More wit, that brings many laughs. For pity's sake they retain the name of a sponsor (played by Jacques), the music artist, and he is not seen here to advantage, he stands rather aloof. Fourth act: This speaker keeps their home warm while the happy couple travel. To be able to dismiss this parasite Jacques takes him as a secretary. Mme. Gaudin, as a cook, is amusing in this scene and is made to let free many truths. Fifth act: Jacques is an architect and his life's dream is to live in a new house of his own, alone with his wife. This is realized and they are installed. More comments follow. There is no plot, but the audience is charmed. Sacha Guitry holds the post of the architect and has given a hand for that purpose. *Kendrew.*

VILLA ROSE.

Atlantic City, Nov. 2.

Otto Skinner last week made his debut on the local stage for the first time in several seasons, quite several. It was also the occasion of "At the Villa Rose," a play by A. E. W. Mason, of which we are told the London crowds have become quite fond.

At the Apollo we felt ready for something quite worthy of the talents of an actor so much missed in recent years. To be disappointed was a sad event, for Mr. Mason has written a play extraordinarily theatrical in its every part and minus any particular cleverness of theme or action.

But with Mr. Skinner on the stage it took real life and interest, and its skim milk substance of detective mysteries became lost in the fascination of watching Mr. Skinner put life where the author missed it, of noting the fine bits of technique with which he elaborated his part.

The cast, able though it was in some parts, could not, like its leader, build flesh and body from mere bones, with the consequence that the play lags during the entire second act from the absence of its principal characters. One feels somehow that the English tone of the tale interferes with our American desire for action and more action, without being sufficiently finely done to overcome this drawback.

Mr. Skinner as revealed as a French detective who vents the possibilities of a coming crime in the first act and discovers its perpetration in the third. He is so important that the mention of his name to a village "phone operator" is immediately accepted without question. Heave, casual in speech, in manner, self-possessed always, such is the Otto Skinner of Hanaud the detective.

The first scene is in a Paris drawing room, the next two at the Villa Rose at Aix, where the crime is committed, and the third is a roof set overlooking the lake at Geneva, where the final culprits are caught by the disguise of Hanaud as one of the conspirators, a rather clumsy difference in the appearance of the actors.

While it is certainly one of the much lesser roles of Mr. Skinner's career, it is nevertheless notable he distinguishes it with all the French polish, ease of manner and expression of speech that make us feel repaid for an evening spent with a clever, insignificant play.

Jedrova Lewis gives a rare impersonation of a nervously strong, overly rich woman with a taste for jewels and a passion for scenes and mountebanks who could deceive her.

There is an excellent maid by Octavia Kenmore, with Miriam Lewis, who played the original role in London, attracting attention to a very unattractive, shaggy young member of the criminal band who is one of its leaders. Clarence Brown offers a gentlemanly role and Madeline Delmar exerts the best of her somewhat limited talent to very good advantage in an important role that is the linchpin of the play.

Much more could be said of the reminders of circus tricks, the use of magician's methods, the clumsy adventures of some of the plot with equally tricky superlatives and the absence of French atmosphere with the cast, but still there remains the fact that "At the Villa Rose" is likely to appeal to a considerable public, despite the fact that last evening's audience saw humor where there should have been none. *Scheuer.*

PETIT ANGE.

Paris, Oct. 15.

Petit Ange, a special private exhibition of this film, by Louis Morat and A. Verceur, was given at the Cinema Max Linder, now an elegant hall, Oct. 14, and attended by all the picture people in Paris. It is one of the best subjects shown since the war. The photography is splendid, while the playing is excellent, a child (Regine Dumont, aged 5 years) being remarkable. Guyon Filis, Louis Morat, Mme. Germaine Bernier, Lory Marell hold the leads. Guyon is sympathetic as an old friend.

The story holds the attention of the public, being the separation of a young married couple due to a misunderstanding, who are reunited by the fact of the little child. This film, good in all directions, is produced by the new firm of Louis Morat and Pierre Benoit and is shown under the direction of Robert D'Amore.

THE HALF MOON.

(Continued from page 16.)

The latter mentioned in earlier news very pretty actress and engaged with the girls.

The Half Moon, which must

be made at the Liberty Hall, into the warm weather and so on, as great a hit as the 4-4. The stage, which is a beautiful one, is presented this one of the best.

JACOB P. ADLER.

At the suggestion of Jacob P. Adler's performance in the "Masthead" at the People's Oct. 15, Richard Bennett, paying a visit to the Jewish theatre, requested to speak, said from the stage box.

"What can I say before you, ladies and gentlemen, except to bow in profound admiration before 'The Masthead'." It was a tribute to tribute from one artist to another. But more it was a tribute from one artist to an artist that was slowly passing from us. A man whose virility and strength had been sapped to the process of time. A man who despite physicians' advice and counsel of his family refused to quit, preferring to breathe his last "in harness." That is the Jacob P. Adler of the present.

Other visiting stars were not less flattering. Rudolph Schildkraut equally paid Adler homage, and in an appeal to the audience described how he (Adler) had toiled before them for many years and that it was their duty to father him to the last. He concluded by wishing Adler long life and from the audience rose an "Amen" uttered in reverence as if the theatre were for the moment a synagogue.

Mr. Adler on the boards now walks with an effort. He is feeble to the point of scarcely being able to mount the steps. He is unable to rise without assistance. His diction is not clear. Of gesture there is enough save a few which exert him the more for their use. Of the quality that made Adler one of the idols of the Yiddish theatre, the only remnant greatness is the patina of his voice. Now, Adler is very young. That an audience should have paid \$2.124 to see him on an off day in the Yiddish theatre is a tribute to the love for the man and not to his artistic eminence. The patronage is somewhat similar to that other great artist of the French stage. Its psychology is something akin to one patron's utterance: "If we cannot hear him, we can at least see him."

The performance lacked much in both support and production value, and in pace moved raggedly throughout. Except for the Nertana of Stella Adler, the daughter of Jacob P. Adler, no one seemed qualified in the least respect to essay a Shakespearean part in the Yiddish tongue. And what is most unusual as a coincidence, Stella Adler overshadowed her father under such peculiar circumstances. It was a case where the pupil had become more efficient than the teacher.

MGRS-AUTHORS CONTRACT.

(Continued from page 14.)

by the author, such approval not unreasonably to be withheld. The author is to be notified of rehearsals, and shall have the right to attend any and all rehearsals of the play, and the agreement further declares, "this covenant is of the essence of this agreement." In the event of any dispute arising from this clause the matter shall be referred to the arbitration committee as provided in Paragraph XXI of the agreement.

Under paragraph VII the manager agrees to pay hotel bills and traveling expenses the author may incur in taking trip, a outside of New York City to attend any preliminary rehearsals prior to the opening performance of the play and to the opening performance of the play, and at any other time when the manager shall request the presence of the author.

Under paragraph IX it is agreed that, provided the manager has presented the play for three (3) consecutive weeks in New York City or Chicago 15 times under his own direction within one year after the first performance of the play; or in the event that the manager has produced the play 40 or more of the 15 times and pays the author the pro rata average royalty for the remaining performance not given, and providing that he has complied with all the terms and conditions of this contract, then in that event only, the net royalty derived from the performance of said play in stock theatres and by stock companies in the territory covered by this agreement is to be divided one-half to the manager and one-half to the author.

In the same paragraph the agreement also provides that the play shall be released for production by stock companies and in stock theatres within a reasonable time after the play has ceased to be presented at a good attraction on the term is understood "theatricality." For that purpose the road attraction is considered "ceased" if the play has not been produced for four consecutive weeks in any one theatrical year ending from September 1 of one year to June 1 of the following year. The understanding further requires that the agent who is authorized to make stock readings of the play shall be mutually agreed upon by both the author and producer and shall pay the author's share of the receipts earned from such performances of the play direct to the former.

Divide Film Profits.

Paragraph X after again defining the conditions under which the play

may be produced as specified in paragraph IX stipulates that when the play or the novellization of the play is sold or leased for the purpose of reproduction by means of motion picture films, the net profits derived from the sales or leaseings of all the motion picture rights shall be divided one-half equally between the manager and the author. The clause further stipulates that in the event of selling the motion picture rights this must be done with the mutual consent of both the manager and the author, who must be signatories to the contract together with the purchaser of said rights. The agreement further states that should the manager fail to submit to the author a satisfactory offer for the motion picture rights to the play within 12 months after the first stock production, then the author shall have the right to submit to the manager an offer for the motion picture rights which the manager must accept, or in lieu pay the author a sum equal to one-half of the offer submitted by the author, the manager by such payment acquiring for himself all of the motion picture rights of the said play as negotiated.

Paragraph XI gives the stock and stage performing rights to the author in the event that if during any calendar year commencing after the season in which the play has ceased as a road attraction, as provided in paragraph IX, when the play is not presented by the manager or in stock as many as 75 times.

Paragraph XII defines the foreign language rights of the play and under the agreement while the exclusive English speaking rights are acquired by the manager, the manager and author shall divide equally the net proceeds from the sale of the Yiddish or any other foreign language rights to the play in the territory covered by this contract. It being understood and agreed that the sale of the Yiddish or any other foreign language rights must be with the mutual consent of the manager and author.

In paragraph XIII the manager is given 30 days after qualifying the agreement in the preceding clauses and as provided in paragraph V, following the first performance to secure an option of acquiring a lease of the sole and exclusive right of presentation on the regular speaking stage in England, Ireland, Scotland and Wales, upon all the terms "previously identical" to the terms of this agreement with the exception, however, of paragraph VIII. Under this clause the manager agrees to produce the play abroad (as specified in the territory) not later than one year after the exercise of the option unless a second option is obtained with the extension as therein provided. In the event that the manager fails to make the presentation as provided in the clause, the rights revert to the author to dispose of the play in the territory for his sole benefit.

Under paragraph XIV the proceeds of the sale or lease of a play for production in Australia, New Zealand and South Africa are to be divided equally between the manager and the author. The sale is to be made subject to the approval of the author, the approval not to be unreasonably withheld.

Paragraph XV states briefly that "all rights, now existent or which may hereafter come into existence except those heretofore specifically granted or leased to the manager are hereby reserved to the author."

Paragraph XVI defines the copyright of the play which is not assigned or released by the author and that all the author's right, title and interest in and to such copyrights and any assignment thereof, are expressly reserved by him, and that the rights granted to the manager herein are expressly limited to such rights as specifically set forth in the agreement. The author thereby expressly covenants and agrees that he either "now" has or else will promptly and properly secure copyright in each of the countries granting dramatic copyright covered by this agreement.

Personal Rights.

Paragraph XVII, further defining rights, stipulates that the rights granted under the agreement is personal, and that neither this contract nor the rights granted thereon to the manager shall be assigned or assignable by him, nor shall the said play be subject by the manager without his first having received the consent in writing of the author as to do unless and assignment be made to a company or corporation in which the manager has a controlling interest, and in that event the manager shall be personally liable for the fulfillment of the

(Continued on page 20.)

VERA GORDON and Co. (3).
"Lullaby."
 20 mins.; full stage.
 Riverside.

Vera Gordon has long been a figure on the Yiddish stage here. Occasionally she appeared in legitimate, cast for one or more of the "Fetach and Perlmutter" plays. Recently she was chosen to play the mother in the dramatization of Fannie Hurst's stirring, emotional story of the East Side, and it was in the feature "Humoresque" Miss Gordon won the most attention. The decision to star her in vaudeville following the heavy scoring of "Humoresque" was a happy one, and given ability such as here it was merely a question of securing the right vehicle.

Edgar Allan Woolf wrote "Lullaby," the sketch in which Miss Gordon is appearing and he has done well. So well does the playlet fit the player it could be said to have been molded for her. There is pathos—perhaps a bit too much of it—and comedy, and while Miss Gordon has the power of bringing a tear to the cheek and a laugh to the lips, it is in the lighter moments she is best.

The story is serio comedy and tragedy. It opens in the apartment of the newly rich Mrs. Bulkovich, a plump middle-aged widow. Her good husband is dead and the why of the wealth isn't clear, though that is of no importance. Mrs. B. has a glided girl guest whom she is taking to the opera. The girl is a chance acquaintance who has wormed her way in. As a matter of fact, she is paired with a youth in the working of the confidence game. That young man arrived at the apartment and draws the attention of the widow, through his similarity to her husband in his younger days. There is the childhood scar, the same as on the forehead of the babe snatched from her bosom during one of the Kishineff pogroms. When the lad tells of having been brought up by a cruel master in Russia and having escaped to America, the mother's intuition cries out he is her son. The widow has told the girl visitor of the baby clothes and the lullaby she sang when the child was ill, just before he was taken from her. And so when a detective arrives with a warrant for the boy, who is shot in trying to escape, the curtain finds the mother again holding her son in her arms singing the same lullaby.

Miss Gordon is true to type as a woman late of the East Side. Her dialect is natural and certainly "perfect." She stands for her friend siding opera on her, opening an account at Tracy's tickets, and other little luxuries that becomes a rich woman. But she refuses to make up the tips of her ears, for "what would the customers think, the people I used to sell salami to when I had a delicatessen on Hester street?" When explaining her named was still Bulkovich, she said she hadn't dropped the vitch yet, but later on her name might be Bilkens. A big laugh came when the detective alleged the boy to have swindled one Jenkins out of \$250,000. The widow declared she would repay it, and asked the copper if he thought Jenkins would settle for \$200,000.

Stanley Price was good as the juvenile. Miss Spencer played the visitor and Wm. Halfour the detective.

"Lullaby" is four or five minutes too long. Made more compact it would serve even better. *Iber.*

BURT and FLORENCE MAYO.
Trapeze.
 6 mins.; full stage.
 Riverside.

Man and woman offering a double trapeze routine. The stunts are done well enough and with neatness, but perhaps more valuable is the way the act is "sold." It is the girl who injects personality into the turn. She is a champ finger snapper and keeps time with the music, swinging the white on the bar. Comment here and there also helps. Miss Mayo obliging there also. The pair started the show off. *Iber.*

LES ARADOS.
Comedy Acrobats.
 8 mins.; full stage (Spec. Drop).
 City.

A drop with tormentors representing the interior of a cave with one of the athletes attired at Memphis-topatoes, the other doing a white-face acrobatic.

Table stunts, ground tumbling and comedy from some props constitute the bulk of the offering. A body lift to a hand stand on the back of a chair three high in one of the features. A hop off concludes the offering the Hawaiian member hopping off on one art, with the comic on a tilt with his body draped across it.

It's a good either under for the big time-time kills.

Cos.

FRED V. BOWERS REVUE (8).
 21 mins.; full stage (Special Set).
 Prospect, Brooklyn.

The Frederick V. Bowers Revue appears to have been miscast in its entertainments, excepting the pianist, whom Mr. Bowers introduced as J. Fred Costen, or Coste. Mr. Bowers first introduced himself, arriving on the stage via the left orchestra aisle. Then came Mr. Coste from the wings, a pleasant looking young man who ran the act from the piano, placed in one side. Mr. Coste's running included leading the orchestra. It was hardly avoidable watching him since there was little else of interest.

Mr. Bowers does the singing in somewhat of a strident manner during which he extensively employs his arms, otherwise known as gestures. Mostly ballads are sung by him and while these are being unrolled, curtains covering a circular drop in the rear are parted, and "living scenes" are displayed in it. The first ballad scene of this character was an old man either saying hello or goodbye to an old woman on the other side of the fence. As the old man's back was to the audience, it's a guess whether he was going or coming, but the picture looked just like any one of the frontispieces of a Charles F. Harris song.

There are two dancers in the turn, a young woman as a young man. The young woman may be passed over as quickly as she is over her bits. The young man finally taps himself into a little applause, but it takes a long second dance to do it.

There is another young woman in the act, a "lady young woman with a most odd idea of a bridal costume. An exhibited at the Prospect her bridal gown was cut to just above the knees and she looked like a bridal debutant, her being blonde may have stood her off. At other times she posed, once in a bathing costume. When the blonde first entered, Mr. Bowers called her the most beautiful woman in the world, but as he was singing a song at the time, and that was the lyric, it doesn't have to go unless you are nutty over blondes.

That's about all, excepting a small building which came on carrying a pipe. The dog didn't look wildly excited nor did he seem to care about the turn; just walked across from the first entrance and disappeared behind a curtain.

It does strike one that if Mr. Bowers wants to make 'em believe it, he'll have to secure some new people who can do something. The songs are all right and Mr. Coste is better than that, and a revue may be made up of songs and little bits, but that particular combination in this instance does not comprise a good big time act. *Star.*

RAINBOW and MOHAWK.
Songs and Talk.
 10 mins.; One.
 American Roof.

From the West and mentioning more often than necessary, just off the "Reservation." There may be some doubt attached to that. Costumed appropriately they can't miss getting the attention as there's something about the Indian that will always make an American audience take notice. And in that sense to be the possibilities for this pair. It was evident a so-called "war dance" register it more solidly than anything else though it was very brief in execution.

The "war" does "straight," making one change, with the "chief" maintaining his original dress and using broken English that holds forth every so often and listens "phony." With proper material the team should be all right, but as it stands now it needs fixing up.

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NAHAILDA.
Posing.
 12 mins.; full stage (Special Set).
 Koeny's, Brooklyn.

Nahailda poses on a pedestal clad in a white union suit, stereoscopic slides clothing her as a butterfly, an nymph, woman standing in a leafy bower, woman on a sleigh in the midst of a snow landscape, etc. The act is practically similar to all of the numerous posing turns of its kind that have preceded it in vaudeville.

Some of the slides did not fit over well at Koeny's. This may have been because of faulty projection or of the slides themselves.

Nahailda is shapely and pretty. The act may have played around under another name, although the Koeny broker stated that none was correct. With a correction of the improperly fitting slides the turn will do nicely for the small time. *Star.*

THORNTON FLYNN and Co. (1).
Singing.
 14 mins.; Two.
 Koeny's, Brooklyn.

Thornton Flynn is a tall, slender, youthful chap with a tenor voice of remarkable sweetness and strength. He played around last season as a single, but for some reason or other failed to get in. Now he has provided himself with a slight shift structure which serves as a first-rate medium for the presentation of his vocal accomplishments. A woman pianist assists in the dialog as well as playing accompaniments on a baby grand. At the opening a photograph is playing a record of McCormack singing the lullaby from "Jocelyn."

The woman steps the photograph as Mr. Flynn struts on, at the same time remarking about the last qualities of the old songs. A few lines of dialog, which leads up to a suggestion by the woman that Mr. Flynn sing "Macushla." Flynn appears to be Irish or of that extraction, speaking and singing with a decided brogue. If assumed it is very convincing. He gets a lot out of the "Macushla" number, which incidentally suits his voice to a dot. The woman fills in with a piano solo next and Mr. Flynn then does "Your Wonderful Eyes," also handling this perfectly. The woman then comments on Mr. Flynn's voice, calling attention to a similarity between Mr. Flynn's tenor tones and those of McCormack's. She puts the "Jocelyn" record on again and Mr. Flynn sits beside the photograph listening, finally joining in with the mechanical reproduction of McCormack's singing.

This, of course, is a rather severe test for Flynn but he passes with flying colors. This comparison concludes the act with a slow curtain.

While Mr. Flynn's voice is exceptional and his appearance and presence helpful also, he shows a slight lack of vocal training. With proper cultivation, say a short period with a teacher, he could undoubtedly develop into a tenor who would make some of the best of the operatic stars stop to keep pace with him.

As the act now stands Flynn's voice should make it a sure-fire feature for the pop houses or a very likable number for an early spot in the big-time bills. That is provided some Broadway manager doesn't capture Flynn for a production.

The act was a big hit at Koeny's. *Star.*

BYRON and LANGDON.
Comedy Sketch.
 16 mins.; full stage.
 23rd Street.

Byron and Langdon who have presented that low comedy classic "The Dude Detective" for the last 16 years, showed a new sketch at the 23rd Street the first half. It's a comedy turn carrying the title "The Woman Dodger," written for the purpose of giving Frank Byron a chance to exploit his familiar "nances" characterization. Byron is supposed to be a representative of the Purity League.

As the sketch opens he is in his bedroom, pajama clad, ready to retire. There is a comedy song here, "Far Be It From Me," with a laugh in every line, expertly delivered by Mr. Byron. Miss Langdon enters following Byron's turning out the light and getting into bed. Byron takes her for a burglar and there's a lot of sure fire comedy dialog and business between them. Miss Langdon says she is pursued by the Bolsheviks and pleads with Byron to protect her. This creates a corking comedy situation, the fact of any one appealing to the timid "nances" for protection, being funny in itself.

The finish is a bit weak. With this corrected the turn is set for a standard comedy act for the pop houses. Byron's "nances" is always funny and never in the slightest way offensive. Miss Langdon is the same good feeder, as of yore. The act scored at the 23rd St. *Star.*

EZRA and MABEL AUSTIN.
Variety.
 10 mins.; Two.
 58th St.

A man and woman team offering a variety act that contains comedy talk, dancing and a bit of juggling.

The man opens as a rube character with a clarinet, girl on in modern costume as a picture actress looking for a company on location. Comedy cross-fire for a minute or so and then a dance by the girl, who exits to return later in a Miss Hopkins type. Man meantime juggles getting some light applause on it. The girl does a rope dance, which leads to belief that she at one time must have been with an English pony ballet act. A double rube dance finish closes the turn.

Fair small-time offering. *Fred.*

HALL and SHAPIRO.
Comedy, Singing and Talking.
 18 mins.; One.
 58th Street.

Two men, one straight, the other a Jew comic, without crepe hair, but a collection of burlesque jokes such as the slide, a funny prop laugh and the ability to take falls that look dangerous, and are sure for comedy results.

Whenever the fun lags the straight slaps the comic a terrific wallop on the cheek. That's also good for laughing returns. The comic certainly does take some punishment, together with the falls and slapping. But he has a strong physique and appears to be able to stand out.

Shapiro does a coon preacher number with excellent dialect, landing an individual score with it. Comic also has a single, "Goodman is a flootman," a good idea in a dialect comic, well handled. Talk is sandwiched in between the comic's slides and falls. The material doesn't matter in this act.

It's the comic, with due credit to the straight as a foil, who gets more than sufficient laughs to put the turn over. A double number with some close harmony for the finish. The turn should pass easily. No. 3 on the big time. *Star.*

W. H. ST. JAMES and Co. (2).
Comedy Sketch.
 21 mins.; full stage (Special).
 23d St.

Presenting himself as a lawyer, assisted by a juvenile and ingenuo supposedly married and attempting to secure a divorce through him, W. H. St. James offered a sketch that should do in the smaller houses. The locale of the piece is laid in the South, with the proverbial Southern accent cropping out every so often, but not regularly.

The assistance offered by the two in support was not above the standard, with the young husband especially weak through his continuous monotone at the end of each line. The girl stood out through this. No uproarious laughs, but enough comedy to carry it along, with the story having the happy ending in reuniting the couple through the one lawyer handling both sides.

The special act showed the front of two houses on opposite sides of the stage, with the office of the lawyer in the center.

WILBUR and GIRLIE.
Talk and Juggling.
 10 mins.; Three (special).
 American Roof.

Opening with the girl at the piano for a number following, during which the boy makes his entrance, starting right to work doing some handling of clubs, balls and hats with enough on the difficult to make it worth while. The girl looked extremely well and managed to accomplish more than the usual standing around. She maneuvers back and forth from the piano to do a bit with the clubs and other accessories craft.

Closing the show on the Roof the act held the house intact due to its opening, and did very well at the close.

STREET URCHIN.
Violinist.
 12 mins.; One.
 American Roof (Oct. 25).

Boy, who looks 12 but probably is around 18, enters playing semi-classical number on violin, the music preceding his appearance. Is dressed in ragged garb and absence of makeup gives him pale, wistful appearance which aids in sympathetic appeal.

Plays another number straight, then sings a ballad in a sweet baritone, closing with song and a violin accompaniment at same time. More than made good opening second half of roof bill.

MYERS, BURNS and O'BRIEN.
Songs.
 20 mins.; One.
 23d St.

This strutting trio registered solidly shortly after opening. One boy at the piano, another warbling two ballads, and the third doing "dialects" with the red-headed tenor carrying away individual honors through his "sub" melodies. Combining for an entrance and came for a finish the boys breezed through. Less than 20 minutes would help, with the logical "cut" the chap doing the impersonations.

LOU and JEAN ARCHER.
"Tailor-Made" (Song and Dance).
 16 mins.; full stage (Special Set).
 5th Ave.

Lou and Jean Archer have a new act, set in a studio, with the big improvement in the production end. It is lobby-billed as having been written by Eddie Russell. The new turn is all song and pictures, with some dancing.

The picture part is quite impressive, especially at the start when, as Mr. Archer is singing of a "Tailor" girl, Miss Archer appears in an aperture up stage, goldenly costumed with yellow plumes that might make Flo Ziegfeld himself admit she looks particularly fine.

After that there is a "Chinese" number. Here again Miss Archer is bare on looks and costume, though the "Butterfly" scheme employed could not consistently be called "Chinese."

A dance concludes each of the first two bits, with the couple's former "tough" song, dance and costume completing an act that is very picturesque, or much as the contrast of Miss Archer from the suburban "Pillars" girl (and she looks it) to the flowery vamp (and she looks that also) can not be overlooked.

It's an improvement in an act that will probably get the Archers the time they are looking for. *Star.*

BETTY BRUCE and Co. (2).
"Daddy" (Comedy).
 19 mins.; full stage (Parlor).
 American Roof (Oct. 25).

Betty Bruce played in numerous vaudeville sketches and returns to the two a day after five years' retirement. Her present vehicle is an amusing light comedy, telling a simple little story, semi farcical in nature, directly and interestingly.

Miss Bruce is an attractive little person of the plump, blonde, "chick-on" type and makes an altogether pleasing ingenuo, acting gracefully and reading her lines intelligently. The billing does not disclose the identity of her "company," an old man character player and a clean cut juvenile. Both are effective in the neat little playlet.

The story has to do with a conspiracy between daughter and father to bring the bashful young suitor to the point of proposal. Father enters while the young people are engaged in long distance courting and, according to prearranged plan, upbraids the girl violently enough to arouse the resentment of the boy. The parental opposition to the match arouses the young man to action; he "puts the question" and is accepted.

The story is slight, but in the playing holds up interest for its allotted time, thanks to a system of playing in a high key. The Roof audience liked it, although it was near the end of a ten-act bill. In an earlier position it would go even better as a small time number.

"EVERYVAMP."
Comedy.
 17 mins.; full stage.
 American Roof (Oct. 25).

Roughest kind of horseshy, but made the roof crowd laugh by its knockabout. Prop camera and bomb lights in a house interior set are made to do for moving picture studio. Soubret and "prop" disclose that an old "John" is coming to force a meeting with the star. "Prop" makes up to represent a seven vamp and meets the ancient "vamp," in order to shake him down.

"Prop" is a lanky young man with an odd face, and made up as a vamp he is a success in a rough way. The business between the female horse-comer and the old man is the limit of knock-down-and-drag-out. The soubret is rather a nice looking girl and was pleasing in several well numbers with a bit of incidental dance.

The sketch is one of those things that make 'em laugh because of extreme buffoonery but does not get for it has no real humor except the slapstick. For the smallest "top."

BARROWS and STERLING.
Talk.
 16 mins.; One.
 23d St.

In blackface, with one man as the "wench" wife, the crossfire offered held a few high spots and also showed a tendency to become very weak at times. It appears as if the act were running in reference to time, beyond its capacity. The natural assumption is that if some of the material were taken away with better results might be secured.

The team had their humorous moments, but ending with "Mandy" and a short dance it left them with little to spare, with the previous laughs obtained becoming forgotten over the long stretch to the finish.

JACK JOYCE.
Memorable Dancer and Talk.
 10 Min.: One.
 Broadway.

Jack Joyce, in most evening dress, further enhanced by an exceptionally handsome appearance, enters on one foot with the assistance of a straight black crutch and immediately gasps the house. He looks about twice or three and then breaks into an infectious smile that seems to say, "Yes, I know it's rather strange for a one-legged man to be up here, but let it go at that." He starts with a meaningless ditty that introduces a series of familiar stunts, each more or less "blue" in point.

Mr. Joyce's forte, however, is not singing, but hoofing and as a memorable stepper he is probably the best in vaudeville. However, the coming superior story is painful considering the immediate winning possibilities of Mr. Joyce's clean cut appearance. The house spontaneously divides the reason for his physical disability to be one of the misadventures of the war and is at once respectfully attentive. To enter this glamour is not the best of showmanship and Mr. Joyce could become doubly effective with the acquisition of a rejuvenated line of stories. Mr. Joyce from the start brings himself as an Englishman with his crisp speech (a pleasant thing on the ears) and admits it in his concluding recitative song number informing the audience about his discharge from the English army in 1918. His reform humorously to his physical shortcomings only at the finish. From the beginning, he has wisely side-stepped the "sympathy" thing and merited the hearty approbation, strictly on his terpsichorean efforts.

For the gag, it seems some one must have instructed Mr. Joyce that two things are sure-fire with an American audience: one, a story with an airtight point and the second, local references to the Erie R. R., New Jersey and Hoboken. The talk embraces all these substances and was successful only in a moderate degree. That angle should be used accordingly.

For an encore speechlet he pulled a trick about reciprocating the appreciation by dispensing "a glass of whiskey" to critics at the stage door. What connection that remark had to do with the immediate context of a dozen or more stunts from the orchestra pit, is only to be surmised.

CLINTON and HARVEY.
Songs and Songs.
 10 Min.: One.
 2d Street.

Two men. Both wear white flannel trousers and blue serge double-breasted jackets, presenting a classy appearance. There is a short conventional exchange preceding "Mama Rose," nicely delivered by Mr. Harvey. Mr. Clinton playing the accompaniment on a baby grand. Another brief talking bit and Harvey does "Chinese Lullaby."

Clinton pianolays "There Should Be No League of Nations Without Britain," followed by a rube number by Harvey. This is a parody on "Ruben I've Been Thinking" and holds a good comedy story about a country lad's experiences in the army. They harmonize "Think of Me" next, then a double, "In the Dark." The piano as then pulled in and parody verses on "Jim" and "Oh By Jingo" were offered as an encore, introducing some political stuff which will have to be expunged now that election is over.

Harvey has a first rate baritone, and Clinton is there with the harmony. The act chances for the pop house with a promise of early development for the better time.

EARL and MARIE GALE and CO.
 (1).
 Songs and Dances.
 11 Min.: One (1); Full Stage (10).
 6th St.

Here is a turn good enough for the better bills. The trio comprises two girls and a boy. The latter is a convincing dancer and handles himself nicely. One of the girls doubles with him on the dancing, while the other furnishes piano accompaniment.

There is a brief opening in "one" with the boy delivering a neatly phrased introduction. Then the act goes to full stage, with "My Love is a White" as the opening number followed by a dance. At its conclusion the piano has a song about the other days, which leads to another dance.

The last line solo left in which is interpreted some of the better known stanzas. For the finish "Nagasaki Girls" gives opportunity for jaw dropping.

The setting is an effective interior of drapes, well lighted.

ELIZABETH BRICE and CO. (4).
 Songs and Dances.
 21 Min.: Full Stage (Parlor).
 Fifth Avenue.

The Elizabeth Brice turn, now that Mr. Brice is once more in vaudeville, has an odd arrangement. It's a cross between an act and a revue. After running along in act fashion it takes on a revue aspect through what is announced by Leo Minton, the pianist, as "A satire on the Barrymore family." For a few minutes a somewhat humorous little travesty upon Ethel, Lionel and John Barrymore is given, with the scene supposed to occur in the Barrymore family home, where each of the members is desirous of playing "Hamlet" and there is a rivalry between Lionel and John as to the best Barrymore actor.

In Miss Brice's support are Ned (Clothes) Norton, Charles Fabre and Angelo Pimen, besides Mr. Minton. Mr. Norton is quite a revelation as a light juvenile who can talk, sing and dance with excellent appearance and a wearer of clothes, who has not before been seen around here where men of his type are so much in demand. He's a clean cut looking young man who works bravely and takes command of all the comedy in the turn, making the department important. Almost his first speech when entering Miss Brice's home and being asked by her what he has been doing to reply: "Playing in vaudeville, working three days and talking about it for the remainder of the week." Norton makes a good opposite to the star in every way. His burlesque upon John Barrymore was extremely well done in make-up and otherwise.

Mr. Fabre must be the butler, with little to do until after the travesty, when the turn continues for about five minutes. At that point he put over a dance to considerable applause. Mr. Pimen may be the tenor, who has a couple of numbers useful as filling in the picture and for the playing of Lionel Barrymore. Mr. Minton seems to be a sane pianist and as Miss Brice assured the audience he would not, he did not play a solo on the instrument.

Miss Brice ships through the turn lightly and neatly, starting off with a single number after some explanatory dialog, then does a double, "Sweetheart Blues," running it into a neatly written melody with Mr. Norton, after which she does "Japanese Bandman" in costume. Mr. Norton does the "laughing" song, as often heard of late, after that, when Miss Brice becomes Ethel in the Barrymore scene, taking part in the trio number of that travesty, "The Three Musketeers of Broadway." Miss Brice looks well, sings with animation and dances nicely if skimpily.

In the after-act there is also a specially written verse to the "La Vedda" air, and the act goes to a second successful conclusion with all the principals singing their thanks to the house.

Miss Brice has arranged a turn she will secure time for. It's nice and it's entertaining, light all the way with comedy as an aside, and comedy is something too many reviews in vaudeville have overlooked.

In construction, however, it does appear as though the travesty should end the turn, despite what rearrangement that may entail. It is certain to secure the most in total for the turn and that reason alone should be sufficient. Nice.

HARRY BYKES.
 Singing Comedian.
 14 Min.: One.
 Keene's, Brooklyn.

Harry Bykes, in blackface, depends more on his delivery of pop songs to put him over than his of talk interpolated between numbers. He handled the songs with a good comedy style and sang in a pleasing voice.

Mr. Bykes, like other youthful performers, is inclined to force matters, however, standing on the piano for one number and hovering about the first piano instead of presenting his stuff back of the footlights. That's the only thing lacking now—ease, and he can acquire it if he wants to.

At that Bykes is above the average of pop house singers, landing at Keene's in a way that suggests he can repeat easily enough in any line of its type or those of the big small-time class. If going after the better it might be a good idea for Mr. Bykes to expand the talking routine, balancing his act about fifty-fifty between singing and talking.

ELFRIEDA WYNNE and Co. (1).
 "The Love Bird" (Comedy).
 15 Min.: Full Stage.
 31st St.

"The Love Bird" as presented by Elfrieda Wynne and Marie Singer contains a novelty idea, but in its present shape does not seem to be quite right. The offering is a singing sketch, the book and lyrics of which were done by Kenneth Keith and Miss Wynne. The score is the work of Herschel Hanford. It is the latter that seems to be the cause of the present difficulty. R. A. Weil staged the offering.

The score is that of the studio of a composer who is at work on a musical comedy. He has sent his wife to the theatre so as not to be disturbed. There is a small bird cage up stage in which a nightingale is supposedly perched. An imitation of a bird warble is done several times and the composer takes it as his theme, seemingly failing to sleep at the piano. The lights go down for a moment and a large bird cage replaces the small one up stage. In it is Miss Wynne, clad in a costume to resemble a bird. She sings a number, a pretty little thing that shows off her coloratura voice and then the composer releases her from the cage.

Another number follows after which she disappears off stage and the lights go down again and the room appears as it is at the opening of the act when Miss Wynne returns as the composer's wife. She wakes him and he certifies he has discovered the theme for his number.

Mr. Singer seems lacking in voice and appearance as the composer. His singing Tuesday afternoon was decidedly off key. Miss Wynne looks pretty and displays a charming voice.

The act will have to be revamped as far as the score is concerned before it can play the regular houses. With this done it will be right for an early spot on the majority of the bills.

MARTIN and GOODWIN.
 "Five-a-Bunch" (Crossfire, etc.).
 18 Min.: One.
 Alhambra.

This team is made up of Tony Martin, formerly of Martin and Webb, and Harry Goodwin, late owner of the Aven Comedy Four. It opens with Goodwin of riling off with a number. Martin comes down the aisle with a leather guitar case under his arm and gets into an altercation with a plant in the orchestra pit. Martin's characterization is that of a "wop" who speaks a very broken English. The gist of the argument is that the plant, supposed to be a member of the orchestra, hired Martin to replace him but changed his mind at the last moment, leaving the "gimmey" music a night's pay for that performance.

Eventually he is prevailed upon to come to a stage and work with Goodwin. Then comes such cross talk as "Can you play the piano?—No, my uncle said da banana." For a while the plant in the pit (supposed to be the wop's cousin) interprets. Martin's characterization is a very legitimate one, his frenzy at being unable to properly express "self in English" is a ringing for scrooching comedy.

The act eventually does a singing and piano turn, the wop tickling the ivories all the while both singing a melody of choruses of old-time songs. The start is so strong that the finish suffers by comparison. If the end could be built up a little the act would be a knock-out all the way through. Joe.

HART, WAGNER and MILDRED.
 Comedy, Singing and Talking.
 15 Min.: One.

Dutch comic in loose evening clothes, straight also in two gaiters and a complaint coat, crawl on hands and knees to center stage singing a parodied operatic melody. Blonde girl in décolleté gown and opera cloak passes once or twice.

They flirt with her, the comic's advances being repulsed. "There Ain't No Fun in That" an old fashioned lyric and melody is harmonized by all. Released gags are banded back and forth with the straight vocal contribution, a yodel. Girl sings "I Got the Blues For My Old Kentucky Home" in private manner, the song deserving a better delivery. All harmonize at finish.

With slight encouragement the act is drawn out by an encore "Apple Blossom Time" with comic as preacher pulling a "kind applause" variation about condition of our country, etc. Typical small time, with adequate vehicle.

ANNETTE KELLEMAN.
 "A Bit of Everything" (Revue).
 25 Min.: One, Full Stage (special acts and drops).
 Orpheum, New Orleans.

New Orleans Nov. 3.
 Annette Kellerman's new act employs three full stage acts besides a number of drops. Two other vaudeville acts are incorporated. Oakes and Delour, and Allen and Allen.

The rise of the curtain discloses Miss Kellerman in person. She goes immediately into a toe dance, nicely executed. Allen and Allen come then with a routine of fast stepping, nifty foot work that brought applause, though their philosophic song number was rather thin and was scarcely worth while.

The Diving Venus again takes up the running with an interesting chat about her work in the picture studios, going from that into wire walking. As to the film folk she had met, Miss Kellerman said she had found them a genial, likable lot. The star gave way to Oakes and Delour, whose splendid dance secured as always.

Miss Kellerman next gave a series of character songs, running into a male impersonation of the English "Chippie" sort, making a corking looking boy. Allen and Allen again in "one" with another dance that hit.

The rise of the drop found Oakes and Delour going through the better part of their old specialty, the neck swings at the finish scoring tremendously. Miss Kellerman's diving turn formed the finale of the revue. The whole offering is perhaps not so elaborate as the former vehicle of the diver, but it has better showmanship. Good.

HAL SPRINGFORD and CO. (2).
 Female Impersonator.
 20 Min.: Two.
 Fifth Avenue.

Hal Springford is a female impersonator with a new twist for changing costume in view of the audience. Behind a transparency on the right side of the stage and assisted by a colored maid Springford changes his feminine dresses, stripping down with trunks only showing after taking off a gown. This provokes titters, particularly from the women when he slips himself or pulls himself in while putting on women's wear.

Otherwise there is nothing distinctive about Springford in his personations of the girly characters he assumes. His voice is the high falsetto when singing, somewhat gruff when naturally speaking. In appearance as the girl he is ordinary despite any wig or dress worn.

A male pianist accompanied, playing to fill in waits for the changes, using popular melodies to carry along a whistling gallery.

The clothes change expose saves the turn and fits it for small time.

MULDOON, FRANKLYN and ROSE.
 Songs and Dances.
 14 Min.: Full Stage (Special Hangings).
 Palace.

Jimmy Muldoon and Pearl Franklyn were formerly with a jazz band act carrying their names in addition to Marvin and Edwards, the latter having the band. The band is out of the turn, which now has Low Rose singing. There is also a pianist. At the start there is a connection between the singer and the dancers; the opening song mentioned the "light fantastic" of old Broadway days.

That rose Muldoon and Miss Franklyn on for their tough dance. Muldoon's exhibition of shimmy is also cord with a number by Rose. Later the songs are disconnected and the finish has the dancers in operation. Muldoon showed something with his acrobatic single and with Miss Franklyn the stopping looked good. The routine is somewhat depleted.

The tasteful dressing of the stage added a class touch. Taking the closing spot the act succeeded in holding most of the house in.

COUCH and DAVENPORT.
 Songs and Guts.
 12 Min.: One.

Characterized as G. A. R. veterans and overseas hero this pair of men run through a series of mostly old melodies, playing two banjos seated. "Home Sweet Home" is played by the set on a saw using a bow well trained for fair harmony. A guitar with steel effects next by the modern warring. A double lets them out quietly. The act holds nothing. The men are fair musicians, and if there ever was an idea back of the act it has been eliminated.

WILFRED CLARKE and CO. (2).
 "Start Something" (Comedy).
 19 Min.: Full. (Special Set).
 Colonial.

Joseph Hart is presenting Wilfred Clarke, assisted by Grace Menken, in this new sketch. Both principals were recently featured with "The Girl of the Carmine Lips," a near-daring Funch & Judy production of short life. Before that they were a standard vaudeville pair. Mr. Clarke, being noted for fast moving shifts of chamberlain situations. The new offering is of bedroom flavor, but lacks the speed and comedy of the former Clarke production.

A full stage set representing the living room of an apartment with a bed visible through an alcove entrance serves as the background. The couple have been married a year, and she resents his lack of slip, vim and pep, and his lack of opposition to anything she wishes. Illustrates by throwing a bottle of his favorite brand on a window, and then upbraiding him for saying nothing.

A Frenchman neighbor who admires her long distance has previously thrown a bouquet with a note, asking her to signal him if she wishes to. A friend phones, inviting Clarke to a midnight poker game, and he decides to stiffen up and defy his wife to prevent his attendance.

She wagers \$500 he won't and shows him the note, also locking the door, secreting the key down her back. A snap follows when Miss Menken removed her dress, showing black chastity knickerbockers.

Clarke makes up as the Frenchman, following her description. She is watching and is aware of the deception. She has previously advised him to give the signal, and lost up the Frenchman when he arrives.

As Clarke enters a closet for glasses to aid the disguise, his prototype the Frenchman enters through a window. They pass each other unnoticed, switching places. She locks the door. Clarke makes his entrance through window and wife makes desperate love to him for effort.

The Frenchman jumps out of closet when Clarke opens door and, pulling a gun, steals the wager money. As he turns to unlock the door, wife reveals his side pocket for the money and tosses it over her shoulder.

The Frenchman makes his exit, locking door after him. Wife claims bed and informs Clarke that the phone-call poker summons was spurious. She is in negligé bedroom attire, and looking toward bed feeds Clarke for a "Who the hell wants to play poker?" tag line.

Some of the lines are daring, as when she calls from off stage, "Don't you come in here, I'm undressed." He responds with, "That's my cue," and calls in her direction. A moment later her voice says to the accompaniment of ripping cloth, "It's not there."

The act is a diversion for vaudeville, and on that account may go along. But as fast moving comedy sketch, such as Clarke has shown heretofore, it is distinctly not there. The lulls between laughs are frequent, and the dialing lists the first part to a mg. The first speed shown is in the entrance of the twin. The finish dispels the anticipations that follow that incident. Cue.

JACK and MARY GRAHAM.
 Songs and Talk.
 15 Min.: One.
 American Roof.

One or two laughs sprinkled throughout with the girls' appearance the main asset. She makes two changes and does four songs, one a ballad. With a recitation inserted, offered by her partner, that they liked up on the Roof.

A clean cut looking couple but a bit shy on material, in so far as their conversation goes, and at their best while singing, but who presented a most acceptable No. 2 act.

CLIFTON and SPARTAN.
 Acrobats.
 9 Min.: Full Stage.

This team has taken the Begnon and Clifton idea and patterned it for their own use. At the opening both men are in tuxedo, one playing a violin and the other reading at the bedside. With the falling over, the men go into hand balancing and equilibrium work. The finish finds them in the original positions, the violinist playing "The End of a Perfect Day." The house liked it for its neatness, though the team does not measure up to the Begnon and Clifton standard. Joe.

'FRISCO NOTES.

San Francisco, Nov. 5.
Eddie Mitchell has resigned the management of the Fulton playhouse in Oakland. He will be succeeded by J. Richard Hyman.

"I Wonder Who," a song written by two local boys, Frank Anderson and Jack Coale, has been sold to the Jerome H. Remick Music Co.

Bert Steinberger filed suit for divorce from his wife here last week.

Rafael Burnette, a member of the Alhambra stock company, was retired from the cast last week for the first time during his past year's engagement. He is appearing again this week in "The Argyle Case," the current production.

Frank W. Healy has announced his concert bookings for the coming season. Among those scheduled to appear here under the direction of Healy are: Raoul Vahan, the 18-year-old violinist, Dec. 5; Charles Hackett, the American tenor; Louis Gravenius, the concert baritone; and Frances Alda.

Beatriz Michelena appeared at the Civic Center Auditorium last Tuesday evening in the "Café" election night party.

Louis Silvers came to San Francisco from Los Angeles last week to rehearse the Navy theatre orchestra in a new musical setting for the current film production. Silvers arrived here at 9:45 A. M. and left for the east via Los Angeles at 1 P. M. the same day.

Jack Cook, late press agent of the Oakland Orpheum, who was relieved from duty when it was decided to handle the Oakland house and houses in the valley from San Francisco, may be appointed press agent of Loew's new State in Oakland, scheduled to open next week.

Raymond Teal, for many years associated with coast theatricals, has opened a hotel in Ranger, Texas.

Bert Fisher's orchestra of six pieces, imported from Los Angeles and said to be receiving \$1,100 weekly, opens at Marquard's cafe next week.

According to a letter received by Mrs. Ella Herbert Weston of the Loew-Ackerman-Harris office, her daughter, Carrie Goebel Weston, debut on the concert stage with Giovanni Martinelli at San Francisco the middle of last month was a huge success.

Al Browne, who recently resigned as Western manager for M. W. Mark & Sons, sailed on the Ventura for Australia last week. Mr. Browne is on a vacation and will return here the early part of the new year.

Violet Teal opened at Marquard's last week.

Harry Tomlin, formerly with Griffith's Minstrels, has joined the staff of the Broadway Music Co. office here.

An anonymous letter was received at the Ye Liberty in Oakland. It purported to be from one of the regular patrons announcing that ten families in Oakland have banded together to fight the high cost of entertainment. According to the letter these ten families will patronize no attraction charging more than \$1.50 top and plans are being made to enlarge the number of families.

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REPUBLIC, STOCK.

San Francisco, Nov. 5.
The Republic theatre, located in the Fillmore district, presenting dramatic stock with J. Anthony Raythe and Florence Frisky in the leading roles, offered "The Gypsy Trail" as the attraction last week. This neighborhood theatre covers to a family trade doing a fair business at 30, 40 and 60 cent prices. The company under the direction of Rupert Drum is composed of Coast stock people including Frank Bonner, Harry Leland, James Freeman, Ned Trappier, Kathryn Wayne, Vivian Moore, and Isabelle Bonneau. J. Anthony Raythe gave a favorable portrayal of the "Truant adventurer," but his work was a little heavy in spots, injuring the naturalness of the character. Florence Frisky assumed the opposite lead and made a good showing. Other members of the company gave a good performance, with James Freeman being credited to a creditable mention for a juvenile role played with understanding.

BAK ON 'PASS HOUNDS.'

San Francisco, Nov. 5.
John J. MacArthur, manager of Ye Liberty in Oakland, has issued an ultimatum to agents of road companies in regard to the custom of "padding" the opening night. During the past few weeks the agents have insisted on "padding" a good opening" with the result, according to MacArthur that the real "first nighters" are being crowded out in favor of "pass hounds" who are possessed of the passes so regularly that they are approaching the sea office with a chip on their shoulders and asking for the cheese nuts. In the future, MacArthur says, the attractions will have to stand on their merit.

"Scandals" Does But Fairly.

San Francisco, Nov. 5.
George White's "Scandals" of 1919 completed a two weeks' engagement at the Columbia here last week and is the attraction at the Ye Liberty in Oakland this week. It did only a fair business here and the opening at Oakland was light. The general opinion hereabouts is that the show did not warrant the \$250 admission price asked. No fault, however, can be found with the cast, which is headed by Grace Chapman, who appears in three specialties for an individual hit. "Duke" Rogers is a clever black and white comedian with a personal style.

ORPHEUM.

San Francisco, Nov. 5.
Show packed houses. First half was practically devoid of interest, although leading comedians, variety acts appearing in succession. "Varieties" headlining and appearing next, was first act with singing and provided the show's climax. Jack Robinson dominates at the piano, successfully building the audience throughout and doing a sensational variety. His personality forms the nucleus of a party on the order of Amos and Andy's act here last week. Jack Robinson also is an outstanding feature, with singing and dancing. Norman Higgins has an excellent voice, and Violet Rogers were attractive. A half dozen very pretty girls contributed to the turn, which has a fine singing and wardrobe. The review registered a big hit.

Emily Barrett, in No. 5, scored with her net comedy, aided in a tag-tegger. Her talk with the boys produced strong laughter.

Hugh McCormack and Grace Wallace, vaudeville production with special set and comedy piano, took well the new's crying demand. It and the women's distance, especially the latter, won, 100-0.

Chester and Morgan, presented a fifth, moved to No. 2. The top act on the telephone service by an English comic and a girl dancer, in

curled laughs, with fair dialog. The sketch, depending on climax where-by characters become aged while attempting to secure telephone number, calendar showing the elapse of thirty years, was only fairly received.

Glenn and Jenkins stepped show next to closing with harmonica and guitar playing and dancing, securing good laughs with preceding comedy talk, including some common property gags. Frank and Mill Britton scored big applause for jazz playing on xylophone and cornet and trombone, principally the latter. Ivonne des Kock Trio, head and hand banjoing, closed to gradually departing audience. Joe Melvin opened with "speed the dominating feature of novelty jazzing."

PANTAGES.

San Francisco, Nov. 5.
"Living Generation," juvenile aggregation headlining closed show, receiving tremendous applause throughout for well-drilled work and talent displayed in individual specialties. Max Cooper and Irene Ricardo got show's hit next to ending in their familiar offering, with Max Ricardo's clever net comedy and Cooper's excellent voice strong favorite. Lorraine Egan has charming personality and possesses a sweet voice. Her violin a companion with canary harmonizing and reproducing violin strains, won big applause, proving good novelty. The Rhythmancers, trio of girls in artistic and neatly arranged pantomime dance offering with pretty setting, received fine appreciation, a Spanish and toe dance especially outstanding. Ellen Rhythm presents the act by changing cards, announcing various dances. Henshaw and Avery finished well in second spot with an impression of an East End couple, following a routine of talk that brings little. Wire and Walker, mixed team, opened good, with novelty were stunts.

LOEW'S HIPPODROME.

San Francisco, Nov. 5.
All around good comedy bill. Aerial La Vette opened nicely with comedy and straight trapeze stunts, featuring a revolving paraphernalia. "Chamberlain and Hart, mixed couple, did exceedingly well with comedy and singing. The mob, possessing good voice, opened with a familiar variation and enjoyed the piano and violin for comedy accompaniment. The women's variety, Phoebe and Glen, with special showing stage dancer. Drip then some character scenes on elevated dancing and some curve laughs with dance assisted by girl.

Two Yaghs were out. Philip and Horet are comic and beautiful girl with good talk material. Girl's excellent voice helped to hit next to closing. Twentieth Century Minstrels, mixed septet having couple of stout women in black face on ends closed, good. Greenest Quartet were big laugh success, with humor well handled in sketch, a good last laugh.

LOEW'S CASINO.

San Francisco, Nov. 5.
The Casino had a good Sunday. It is just for this house. Kathryn McCormack and Eddie West listed No. 5, moved to close and were the show's hit. A good comedy opening got laughs for them at the start, and the "Professing Blues" by West, following, struck the house just right. After some test dancing of Miss McCormack, some stunts are effectively put over by West for big laughs, then both finish with a comedy number nicely worked up for the hit. The girl is attractive and makes out some changes during the running. She looks especially stunning in a rich black gown in the final number. With more suitable material they could easily credit for the better house.

William Morrow and Co. with Morrow's familiar vehicle, "A Country House," registered strong Morrow in doing his old vaudeville act to open, which he follows to a travesty on the "Green Apple," ending both these "odd turns" over for big laughs. Bessie Terry, a comic girl, assists in some neat dialog employed at the finish.

The Four Meryl Prince Girls, a good-looking quartet, with harmony and comedy singing, went over exceptionally well in the second spot. Their impression of newsmen "Telling them home" for an expense is not exactly suited to their style. The girls present a pretty picture with a fifty opening, having three of the members posing in the center of the parted draped curtain and the other at the piano.

MORE-AUTHORS CONTRACT.

(Continued from page 17.)
terms and conditions of this contract. Neither "this" contract nor any rights thereunder shall be subject to judicial sale under any insolvency, bankruptcy or receivership proceedings. In the event of judicial sale of the manager's assets under any such proceedings all rights hereunder remaining in the manager shall revert to the author.

Paragraph XVIII declares that if the manager at any time during the existence of the agreement fails to comply or fulfill any of the terms or conditions, including the condition that said play shall be produced as and when stipulated in Section V, "Time being expressly made of the essence of this agreement," then in any of those events the agreement becomes null and void at the option of the author. This option to be exercised by the author in writing and by registered mail and thereupon all rights granted by the author to the manager terminate and the rights revert to him, together with any copies of the play or parts which may be in the possession or custody of the manager or his staff or agent, together with all additions or alterations in the same, all of which shall definitely belong to the author, and any payment which may have been made to the author under the agreement shall remain his absolute property, all, however, without prejudice to any rights which the author may have as against the manager.

Under Paragraph XIX the author "hereby" warrants that he is the author and proprietor of the play and has the right to execute this lease. If any action or proceedings alleging infringement are brought against the manager or author or both, the matter is to be submitted to the standing arbitration committee of the Authors' League of America, Inc. and the Producing Managers' Association as provided in Paragraph XXI, the manager and author agreeing to use every effort to induce the party bringing suit and action to submit the matter in dispute to the aforementioned arbitration committee. If the arbitration committee as specified fail to adjust the matter, then it is agreed by the author and manager that the conduct and expense of defending an action shall rest jointly and equally with the manager and author, unless the author shall have been adjudged guilty of plagiarism, in which event no part shall be paid by the manager.

Paragraph XX provides that no change or addition to the new form of contract shall be valid unless "specially" set forth in writing and signed by both parties.

Under Paragraph XXI, defining the possibilities of a dispute arising between both parties, (1) as to any matter or thing covered by this contract; (2) as to the meaning of the contract or its application to any state of facts which may arise; then such a dispute or claims shall be arbitrated by and between the Arbitration Committee, a standing committee of two (2) appointed for that purpose by the Dramatic Guild of the Authors' League of America, Inc. and the Arbitration Committee of equal numbers appointed by the Producing Managers' Association. The arbitrators are to hear the parties and decide the dispute or claim. If within three days after such hearings these arbitrators shall not be able to agree, then within that time they shall choose a fifth. The decision of a majority of the said arbitrating shall be the decision of all and shall be binding and said decision shall be final.

The twenty-first paragraph also declares that the arbitrators shall determine by whom and in what proportion the cost of the arbitration shall be paid. The parties also appoint the boards as its agents, with full power to settle finally a dispute or claim and agree that its decision shall constitute an agreement between them, having the same binding force as if agreed to by both parties themselves.

Twenty-two, the concluding paragraph, declares it to be "mutually agreed" by the manager and the author that upon the termination of the agreement for "whatever" cause, the manager shall forthwith return to the author all manuscripts and parts of the play in his possession and under his control, together with all additions to or alterations in the same, all of which shall always definitely belong to the author.

CRITICISMS.

JUST SUPPOSE.
Three-act comedy by A. E. Thomas, produced by A. L. Brincker at the Henry Miller, with Patricia Callaghan in the principal role, Nov. 1.
"There is much that is interesting and a good deal that is exceedingly charming in the somewhat awkwardly built but prettily decorated comedy."—Times.
"Fulfills its mission of amusement, of smiles and of some futile tears in very satisfactory fashion. Moreover, it was refreshingly devoid and strangely, in this A. L. 1932, clean."—Herald.

PRINCE AND PAUPER.

Play in four acts and seven scenes by Amelie Rives from Mark Twain's story of the same name. Produced at the Booth by William Faversham who plays the role of the mother of fortune, Nov. 1.
"Sympathetically and in the main atmospherically produced by William Faversham."—Times.
"A delightful and genuinely romantic melodrama which is destined to please for a long time."—Herald.

THE HALF MOON.

Musical comedy in three acts, book and lyrics by William Le Baron, music by Victor Jacoby. At the Liberty, Nov. 1. Produced by Charles Dillingham.
"A rather thin, too many comedy that did not allow Mr. Chaworth to be as funny as he could be and as one likes to see him."—Times.
"The Half Moon" is a full round of gobs."—Herald.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment:
Pete Iwan; A. J. Seaton et al.; \$383.92.
George Mosser; J. C. Martin et al.; \$103.55.
Patrick A. Powers; F. S. Printing & Litho Co.; \$1,490.23.
Joseph Rosenthal; S. Krohn; \$2,546.61.
Gomer Price; H. S. Rossmann; \$234.54.
J. Victor Wilson; J. E. Kellard; \$141.20.
Luna Amusement Co., Inc.; J. Wood; \$1,115.75.
Sunshine Theatre Co.; T. J. Ironman commission; \$129.61.
Weiss Amusement Co.; same; \$45.76.
Wendell Philip Dodge; W. McCray; \$49.60.

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CRITICS AND CRITICISMS.

Lexington, Ky., Oct. 27.
Editor Variety:—
 We arrived here from Sweden about nine years ago. Since then we have noticed that in reading Variety it seems to "pick" on dumb acts.

The write ups on dumb acts are very short and hardly mention more than the act opens or closes. This may be accepted as natural because many are in the same line of work, but in Variety of Oct. 22 under "Tommy's Tatties," after a "gag," it says: "This is free to dumb acts—a smart act will know better."

We think you do overstep our friendly relations in vaudeville when you allow that. A smart editor should know better.

Please publish this and show you are with us.

Arvid and Johansson.

The "gag" in Tommy Gray's column referred to was:

"Fred Fisher's 'gag' printed in this paper last week created great excitement. No one suspected Fred was that old. If he can give away as many as that—we can at least spare one!"

Strait:—Who was that lady I saw you with yesterday?

Comedian:—That was no lady. It was a female impersonator.

This is free to dumb acts; a smart act will know better."

New York, Oct. 28.

Editor Variety:—
 The notice of Nolan and Nolan under New Acts in Variety to-day falls to state what is new in the act. The newness is that we now have a special drop and we are working in "one."

Your reviewer mentions I have some of W. C. Fields' mannerisms. While he had stated what mannerisms were referred to, I judge, as does Mr. Fields, I am informed, as I have never seen him. Does he mean we both use our hands when juggling or our feet or our faces?

As to the remainder of the notice I should say it was most carefully written. I am not certain if your reviewer saw the entire act. He lists us as doing eight minutes. We have never done less than 15 minutes. If your critic arrived late, why did he comment on a turn that he but partially saw, according to his own statement of eight minutes?

When we again return to New York please send someone to see us who will watch the entire turn and write an intelligent notice on it, not generalities that mean nothing, besides sounding like a ranting.

Paul Nolan.

PALACE.

A line reaching from the box office well onto the pavement even before 11 Monday morning was probably scraped in buying seats for election day (Tuesday), though it looked as if the first night was the objective. At that Monday evening found fine attendance, with everything gone downstairs except some spare box seats. Usually the night before a presidential election bumps the box office. For the Tuesday night performance Bert Levy was on as a special attraction, he "reporting" the election returns via his projection device. Levy was announced as a special card. It was his first appearance in vaudeville for several seasons, he having been with the Hippodrome for two years. Recently he came back from abroad, plus a miracle, which he applied to Broadway. Levy worked in the orchestra pit between acts, both for the regular Tuesday night show and the extra midnight performance.

The house was exceptionally tight and there was a tendency to wobble before the show was over. That in spite of an exceptionally strong second section. The first portion of the bill appeared too much loaded with songs. There wasn't a real laugh until "Topics of the Day" was flashed in the usual spot after intermission. Two jokes drew the giggles. One was a sign in a western town to the effect that "Fivers could be half-axed and boiled." The other told about a couple who fed the baby a bit of garlic for supper so they could locate it in the dark.

Karyl Norman, the "Croole Fashion Plate," and Arman Kalis, with "Temptation," divided the headline. Norman, spotted seventh, walked off with the hit of the show after a fine costume display and a routine that pleased with every number. In his numbers the only published song is "Margarita," new to the act. The "Fashion Plate" is the first female impersonator to attain real headline standing since Julian Kingsley, and it is likely another long span will attain before an artist of like class and cleverness will succeed him. Norman's fine selection of songs, the more than pleasing manner of their handling and the little feminine tricks he gracefully does make his offering a real act minus the impersonation factor, which, of course, must remain the punch. He sings without effort; in fact, his tones for the impersonations come more smoothly than when he "steps out of his character" and sings his own.

On just ahead were Jane and Katherine Lee, who took the bottom of the bill for their holdover engagement. Tommy Gray has added up-to-the-minute touches to the chatter of the kids in "one," the full-stage routine with Wm. Finney remaining about the same. Pie an encore they have put back the miniature bit, saved by Mamma Lee as new business wisely. This bit gave the turn an added touch over last week. Jane, with her high-heeled slippers and side cape, had the house bubbling and there was a nice hit told by the tots. Perhaps some juvenile admirer it was who sent over a child's size bouquet, passed over the footlights by an usherette. In taking down one of the bouquets was mistakenly given Fred Fish, the leader. Just to show their generosity, Jane rushed on at the close of Norman's act and gave him the only bouquet. Norman on led Fred Fish on all three then taking home.

Kalis, with his "all-around act" of the opening intermission. There are two in the opening section of the act, the so-called "Hippodrome," particularly the results of what seems to be the slow-moving first bits, and

there the flash of bare legs and wonderful costumes took up the march better pace. One feature of Kalis' turn that counts for much is the youth and good looks of several of his supporting girls. Kalis worked in a little speech at the final saying it was his first effort as a producer. He said his next production would be made for Amelia Stone, with whom he appeared for many seasons, with no mention of their being men and wife. Miss Stone was seated well in the front of the house. She stood up and bowed.

The laughter was a long time coming, but when it did arrive there was an outpouring—that provoked by Al Lloyd and Carleton Macy, who offered their comedy classic, "Old Cronies," down next to closing. The old soldier's bragging claims of his pen when the girls were mentioned brought a roar and there was continued bubbling until he danced off.

Gladys Clark and Henry Bergman, with the Crisp Sisters, made a strong number three. Len Handman was at the piano. He was but one of five piano accompanists carried by as many acts in the show. Clark and Bergman have worked up a better routine, both for duetting and results, than when the act was first out some months ago, and their score was a light hit. The Crisp Sisters were at a disadvantage for their second dance, through wearing most unbecoming costumes.

Pelle Bernard and his new team-mate, Sidney Towns, who was formerly of a trio, were spotted fourth. Towns shapes up well, and the working up of his comedy is about all needed. Bernard's piano specialty went for the hit of the turn, and he was applauded for an encore. That he gave, announcing it as a new melody, though not mentioning the title. The Hippodrome Jubilee Four started the singing section off, turning in a good score from number two. The colored warblers displayed corking harmony with "Way Down in the Cornfield" and "Turn-Blowdown Shack." An encore cat bit ensued.

Johnny Hudson, Pearl Franklin and Lew Ross were switched from opening to closing (New Act). The Caligula Troupe, Russian dancers, changed places. The fast dancing of the men gave the show a good start. One of the two women in the act is distinctly plump but she completely surprised with a Russian dance step routine and drew a hand.

ALHAMBRA.

There are two sketches on the bill at the Alhambra this week, both serious in plot and both of more than ordinary length for vaudeville. The first is William Lammie and Co. in "One Flight Up," and the other is Jack Latt's condensed version of "Scarlet" with Valerita Suratt and her players. Both sketches border on the maudlin in sentiment. In "One Flight Up" we are shown a wealthy but unscrupulous politician giving a private supper party and, finding a young girl there who is "poor," he permits her to depart undisturbed. His theory of life is that money will buy anything, but after he has her go he remarks for the big line: "The things worth a hundred in this world are the things that money won't buy."

The Suratt sketch has been running around town for some time and has a reputation for being a bit too long and is a tragedy in a lot with the same star and the star is not the same. The opening act is an excellent one of its kind—the Hawks is now one and woman sharpshooters. He is

dressed as a cowboy and she as an Indian maiden, both idealized in garb for stage purposes. He has a lot of magnetism and talks broadly—undoubtedly an old time circus man—seems to have it written all over him, knows the psychology of entertaining an audience. What appears to be his best trick is to break two shells with one shot, swinging from cords away in opposite directions and struck by the "bullet" as they cross each other.

The Follis Sisters, in songs and dances, with special drop, are a pair of cute girls who dance well, have a neat routine and amuse pleasantly. Martin and Goodwin (New Act).

Closing the first part is Nonette, violinist and singer, with Jerry Jernigan at the piano. She is popular with the natives up town, for they gave her a reception on her entrance and were apparently satisfied with her offering. Her silk cyclorama and back drop are gorgeous to a degree and she possesses the proper vaudeville trick of "getting" her listeners.

After intermission in Play Marbo, recruited from the musical comedy stage. Here we have an attractive young woman with the bloom of youth, a beautiful figure, alluring costume and a "theatrical" personality. She opens with an introductory recitative number, then a kissing song and dance, well worked up by the pianist; then a French dialect number, after which "I Want a Beau." While making a costume change the accompaniment continues and she returns in a dress of black sequins with crimson head-dress, a la Mexican, for an alluring Spanish song and a dance, then another dance. The audience recalled her several times. A word of praise for her accompanist, Tom Tucker, who never takes his eyes off her for an instant, accentuating to a nicety the phrasing of her songs and properly emphasizing her terpsichorean efforts.

Miller and Mack, next to closing, with their knockabout singing and dancing, registered their usual strong hit, and Felix and Fisher, with gymnastic comedy, closed the show.

RIVERSIDE.

Tuesday afternoon business was off, probably under the regular Tuesday matinee draw. Election was figured to bring big attendance, but most of the patrons in line were laying for the night show. Usually the afternoon attract women in the biggest percentage. It was the other way round on Election day. Indications therefore were that the ladies were paying strict attention to their voting, that being a novelty. Practically the entire list of neighborhood houses, too, were under normal at the matinee.

A varied bill was offered and considering the light attendance the evening was excellent, with three or four hits being turned in. It looked like a tie between Al and Panny Steadman and Joe Santly and Jack Norton for the matinee honors with a slight edge going to the latter, planted down next to closing. The reunited team have refined their numbers brightly, starting off with a new one, "Marimba," and following it with a fresh flock of songs. The encore list proved one of the strongest numbers given. It was a parodied French song with the men acting out a pseudo duel at the close. The Steadmans had the comedy for the early section tied up with a No. 4 showing. They served the house with 100 chuckles. An entertainer they have made a little class of their own.

Interest this week was in the initial vaudeville appearance of Vera Gordon, formerly of the Yiddish stage, who offered a sketch, "Lullaby" (New Act), being assigned by closing intermission. Miss Gordon has been a long time coming and being an artist capable of applying a tear or a laugh, she should become a fixture.

Little Nydel Vane aired her big voice opening intermission and she trotted off a hit. The English lass looked fresh in a bell-shaped old-fashioned frock for her opening numbers. During a change Leon Douque had his lining at the piano and delivered. Miss Vane varied her routine with a ballad mixed in between semi-classical and operatic selections.

Dugan and Raymond with their bear flying machine, gift tree and apples planted the laugh punch for the second part of the show, appearing seventh. There are several new laughs in "An Ace in the Hole." One came when Dugan declined the dinner invitation, saying he had a "date to go to the asylum to get a ham sandwich out of jail." The dropping of the solid "apple" brought the heartiest laugh.

Park Hill, the graceful California dancer, was the star of the bill, aided by Lee David's songs and dances. Miss Hill has two new supporting juveniles in Jay Velle and Paul O'Neil. One has a pleasant voice and he did well with "Wonderful Love," a Grace LaRue favorite. The other but in a clever way, but seemed well with Miss Hill.

Al and Panny Steadman made a pleasing number two. The extension of the goose characteriza-

tion by one is a good idea and it was well carried out. His "stewed rhyme" and number "Trying to Hard to Be English" tickled the house.

Burt and Florence Mayo (New Act) opened the show brightly. Johannes Jacobson and his Icelandic "Olimpa" company closed the show. This turn has been in the Hingling circus for the past several seasons. A short explanation was made before the interesting exhibition was given.

COLONIAL.

Eddie Leonard and Election day failed to fill up the Colonial Tuesday afternoon and the first act stepped off to a house three-quarters capacity.

The bill had been revised as to running time and Leonard was moved up to before intermission, from opening the second half. He consumed his usual half hour, 15 minutes of which were morning exercises or bending. Leonard is setting Stewart do most of the stepping and he picked up one of the best stoppers when securing the latter. The girl is also their forte. Leonard has a couple of lyrics that couldn't stand dissection by a phonetic or grammatical gathering, but he sells them just the same.

The laughing hit of the bill was Bert Clark with his former routine and a new partner in Flavio Acaro of musical comedy. She is a large, generously proportioned woman and is gorgeously attired in a gold dress, a lot of green. Her feeding of Clark was almost a classic and he utilized her physical possibilities for roars of laughter. Clark's travestied "Jewell" is always funny, and they tie up the pair at the Colonial in the best to closing spot.

The Ford Sisters were the other dancing hit, opening after intermission. Assisted by a five-piece orchestra, costumed in "period" get up, the girls run through different styles of double and single dances with the punch remaining as of yore in their hard shoe work. Following all the heading in the Leonard turn they rang the bell with big leg-bucks and wing stuff, reeling off triple time without an effort. There are few women dancers in the profession who can equal these girls in their particular specialty.

Laura and Billy Drepper opened mildly with their double dancing turn and were followed by El Cota, who started things off, dancing it with a tip of a routine of popular and near classical xylophone selections. With horn-rimmed choppers and a sanctimonious expression, this comedian hits the proper note with his delivery. He refuses to take his work seriously and gets greater results thereby. Comedy touches were added by a sign read with black cards and one or two comedy songs. He made a decided impression.

Wilfred Clarke, with Grace Monken (New Act) were next in his new sketch, "Start Something." The sketch couldn't paraphrase the billing and was not up to the average established by this excellent artist in his former vehicles.

Jimmy Fallon and Marjorie Shirley kicked the show into high again in the fourth notch. The act has improved much since its metropolitan premiere and is now strong enough for any of the bills. Fallon is a good comic of the "out" type, and his Bert Gibbons imitation remains a faithful reproduction. Miss Shirley makes an excellent foil and also handles a comedy solo song and a bit of stepping that help. The show is a black box drama. They established themselves early.

The El Hart Brothers about 5 p. m. held them pretty well with a slightly routine of hand-to-hand and body-lifting stunts. The understander also did some muscular posing showing his development. They interested.

BROADWAY.

Election Eve and business quite prosperous. Libby, Sparrow and Co., leaders, stop smartly and depart to a sweet land. Charles Leonard Fletcher continues his dance routine and makes it a "top" for his protegee offering. A park bench philosophic space for a flash sends him away to a hearty volley. Come Archer and Bedford, a mixed team with a hybrid offering that walks away with the hit of the evening thanks to the man's comedy antics. Archer (presumably) has the art of puns and mugging down to a nicety, which, coupled with his divers other tricks, ranging from testing a subtle chariot to performing corking head bridges, established him cold with the customers.

No. 4 finds Jack Joyce (New Act) a monomaniac performer winning the house on merits. That, naturally makes 'em sit up and take notice and start the females to wondering how so strikingly handsome a chap met the misfortune of losing his leg, but Joyce' single pedal stepping with the aid of a straight crutch is sufficient to keep him busy in anybody's theatre as long as he wishes.

In the fifth position, James B. Carson, who deserted vaudeville for a spell with "The Girl in the Open Field" show, is back again with his "To Be or Not to Be" vehicle. As David Hamburg, alias Mike Kelly, ambitious vaudeville artist, who has played more "benefits" than paid engagements, Carson gives a travestied conception of the role, apoc-

with a sufficient dash of the solemn to make it cure fire anywhere. The same aged couple (his "parents") are seen in the support and cast, proved exceedingly capable.

Vinile Daly, the comedienne, with Rubey Bloom, officiating at the grand, rendered her vocal program (with a little terpsichorean effort additional) to hearty returns, thoroughly meriting her feature billing.

Lewis and O'Hara, next to the forewell, started with a boisterous and introduced the unapproaching Mr. Lewis as a sample of the before-and-after-using cure, with the accent on the after. Lewis then vocalized a few to encouraging results with the former Lewis and body ventriloquist bit, closing the act to a burrah. O'Hara is a capable straight with Lewis holding up the feature and handily.

Thomas Brothers, two-man acrobatic team, closed proceedings with a series of feats, simply delivered without any parade, but which went for all they were worth. The pleasing risley variation trick in which the telescoped ends are alternately elevated by the topman by means of graduations in the device is effective and worth protecting.

A feature film, "Keep to the Right" (reviewed in the picture section), concluded the rather lengthy program.

81st STREET.

There wasn't a full house for the matinee performance Tuesday, but there were sufficient present to about half fill the lower floor and the majority were in at the time the opening act got under way. The feature picture, "The Stealers," and the Corino Tilton Revue shared the lights.

Miss Tilton, topping the billing, was down in the closing intermission spot with her little entertainment and held the stage for 30 minutes. When she is on it is worth while, but the moment Miss Tilton leaves the stage the act slows down. One of the boys who was supposed to lead the chorus in a number did a frightful slip Tuesday afternoon. He did not know his lines and as far as anything that the number got because of this, it might just as well not have been offered. The personal hit must be credited to Miss Tilton and she deserved it.

The show was opened by Edna Pierce and Hazel Goff in a combination xylophone, piano and cornet offering. For some reason or other the girls seemed at odds with the orchestra, for they were either ahead or behind them whenever they got to the xylophone. They both look pretty and dress handsomely and their duette on the xylophone for the finish of the act and then away nicely.

Ed and Birdie Conrad proved acceptable to the audience in the second position. Conrad's comic antics got quite a bit of laughter. Arthur and Martin Havel with their turn in "one" entitled "Bitter" landed nicely. The horseshoe boxing bit went over for the biggest laughs.

Elfrida Wynne and Co. in "The Love Bird" (New Act) created no great stir. The act contains an idea, but the present score by Herschel Henkerson won't do for vaudeville.

Just ahead of Miss Tilton, Clayton and Lennis scored the laugh hit of the bill. Their bits with the hat brought laugh after laugh.

One of the novelties was the short cartoon reel accompanying next week's show. Here is a real idea that impresses the audience.

56TH STREET.

The 56th Street filled up slowly Tuesday afternoon (Election day). At 2 o'clock the orchestra showed numerous rows of empties and the balcony held so few they looked lonesome. Along about three they started to come in, but the first show was considerably short of capacity at any time. The small audience and the shifting around occasioned by the arrival of two and three made it hard for the first three turns the first real applause coming with Hall and Shapiro (New Act) fourth. Another two-man team, Alexander and Mack, shared the honors Tuesday afternoon. They were next to closing, and a tower of strength in the show in that spot.

The Alexander and Mack act is one of those old-fashioned double tramp combinations, with material and general frame-up dating back to the museum period. They have Ward and Vokes makeup and Marus and Ahac's hot cap, likewise a collection of conversational get-backs that antedate Jim Madison's No. 1. To carry out the old-time idea they sing parodies toward the finish. The frame-up and routine seemed to be accepted as new at the 56th Street, the only part of the turn falling a trifle being the talk. That might be tolerated up. If the boys dig back far enough they can make 'em believe the patter, too. A set of funny close harmony landed for an encore.

Fortitude George, second, offered a pleasing character singing turn, with the usual chorus girl and travesty number. Her best was "High Brown Babes Ball." There were a few past steps with that showed Miss Tilton might step into a graceful dancer. Little "Baby" with a medley of pop songs,

was the closer, getting her off creditably. Miss George does all of her numbers without leaving the stage, an idea that makes for speed.

Hyron and Haig, third, with "The Book of Vaudeville," passed with the familiar singing shift. Betty Hyron, who has replaced Miss Jason, does very well with the double. She looks cute and adds to the value of the act by her appearance. The grand opera travesty got something and the minstrel of grandma's day also brought good returns.

The Patriotic Revue is a conventional grand opera singing turn. In the old acts of this type there used to be three and four. In this they have eight. Four women and four men. The singing is mediocre. The three standbys of opera are given, quartet from "Rigoletto," sextet from "Licia" and Tenebre song from "Carmen," none handled over well. Leonard, a woman violinist of ability if not the greatest, as the billing outside the 13th Street stated, played two classical selections, executing each with a fine show of technical skill. The Patriotic Revue has a whole carload of scenery, which some how does not help the

singing as much as might be expected. The main trouble is that there isn't a voice above the ordinary in the act. Operatic music demands real vocal quality or else it is far from pleasant to listen to—and often painful. Julia Edwards opened and the Three Hlanos closed with their standard acrobatic turn. The monks made 'em laugh at the 13th Street, just as they have been doing in other houses for years. "A Wonderful Chance" was the feature picture.

23D STREET.

They had a sort of unbelittled oddities festival at the 23d Street the first half, the major part of the show being made up of turns whose names have long been identified with vaudeville. While the names were old, two of the familiar were presenting new turns. Hyron and Langdon (New Acts) have a good comedy turn in "The Woman Indulger," which gave the show needed timber in the early section. Quinn and Caverly, the former of the team of Mitchell and Quinn (Lamson City), and the latter of Raymond

and Caverly, were next to closing with a comedy talking routine that was made to order for the 23d Street. A drop with replicas of a picture show, restaurant, etc., containing about the funniest collection of signs seen around in years, used to back up the conversational exchange, got more laughs before the turn came in an entire act.

Haxton and Farrell, fourth, are doing an act modeled along the lines of the late Charlie Van's stage carpenter turn. Only in this specialty the man is an electrician who interrupts the woman as she starts to sing. The man is an excellent type for the high electrician presented. In fact, he's so convincing at times that it becomes a matter of speculation whether he is acting himself or portraying a character. The woman sings pop songs pleasingly and the man gets considerable out of "Broadway Blues," a ballad of the old style sentimental type that looks like a natural hit and a quick one.

The Six Musical Noses, headlining, walked over a substantial hit with brass and instrumental selections. The Noses broke in in the old continuous days some 22 years ago or thereabouts. There were five then. The present turn contains three of the originals. Quite a record for any act. A string trio with a fresh violin, "Vello de gamba" (small violin) and viola stood out among the various numbers. Herald trumpets, cornets, trombones and a saxophone quintet also figure in an entertaining series of medleys. A good old standard musical turn, the Noses, which has stood the test of time exceedingly well.

Clinton and Harvey (New Acts) were second, holding the spot nicely. Kartell opened with his familiar wire-walking turn, scoring with his comedy side down the wire, and Camilla's Birds closed. Two of the carabats pulled an untold comedy bit by walking downstage and solemnly inspecting the front rows.

AMERICAN ROOF.

From intermission on the bill at the American for the first half was a decided success. Previous to that there was a question about it, as expressed by the almost capacity audience in the scarcity of applause they showered up to that time.

The Pencil Duo entered in the second half and had they been in the spot held by Willing and Jordan would have, more than likely, held up the entertainment. They came very close to doing as much anyway, the boy's efforts on the harp being responsible. A very close second to one of the Marx Brothers in playing this instrument, the chances being that he'll run even with the latter if he keeps going.

Wardell and Concert walked in with the comedy honors of the evening, their offering being exceptionally timely in the political crossfire as delivered by them on the eve of election. The only opposition they encountered, in this line, came from one of the end men in Cantor's Minstrels, closing the first half, but the team topped the number of laughs he hung up previous to their entrance.

Everett's Circus got things under way, and whether they stopped the show at the Palace or not the fact remains they failed to come anywhere near that mark Monday night, although it maintained its usual interest and proved a satisfactory opening bit.

Jack and Mary Graham (New Acts) exited without causing any undue disturbance, though the girl registered with her appearance and lip while singing. The Cliff Bailey Duo pleased, and were followed by Rainbow and Mohawk, the Indian pair (New Acts) who presented an uncertain routine as to material.

Cantor's Minstrels, despite current reports that they were trying it off downstairs must have been off form upon hitting the Roof, as the act simply breezed through without interruption until one of the end men appeared as a dame of "color" and then managed to pry forth a few laughs. A good dancer, this boy, but only stopping out once alone. He is the backbone of the turn and subsequent events rest on him. Possibly the act was held back by being minus its "set" while working upstairs and the inability of one of the girls to do anything through reporting just out of a hospital. The Minstrels did fairly well—that's all.

The Pencil Duo picked things up after the interval, and hung up the high mark of the evening with three songs and the aforementioned harp playing by the lad. Wardell and Concert gave the show another push with their patter on each being a candidate for office and received a response that had the "a. h." sign on it.

Willing and Jordan, next to closing, looked good and sang well, going through five songs and an interpretation by the girl of how an Englishman and an Italian would present one of the numbers, the former bit being decidedly weak, as was also one of the other medleys. The couple did acceptably but didn't seem to have the power necessary to hold that particular spot on the Roof—as that still remains the

most desired position up there. Wilber and Grlie, juggling (New Acts), closed.

LINCOLN SQUARE.

The matinee business Election day held no overture, about the same as in other houses that afternoon. The audience was made up seemingly of transients, but some looked quite regular, while the children turned out in a flock. The latter gave more evidence of enthusiasm over the show than anyone else within range of vision.

The bill's movement was at a placid, even gait with not much to jar the routine of five acts and a picture. Gangler's animal turn opening made much of the opportunity by getting some high results with the trained horse. The dogs seemed to respond to their master's whip with a good deal of comedy antics and the turn closed with the agile creatures climbing the pole and loosening the curtain on which gold letters emblazoned their hope of phasing, getting them a big hand, and they bowed in acknowledgment to three fast curtains.

The Manhattan Four methodized in some agreeable harmonies in the dance hole, everything going along smoothly until the first tenor's voice cracked on a flat or a C in chorus.

Duyle and Webb (colored) did well for the third post, finishing to big results with an old-fashioned exit of the high stepping variety. Their dancing got big returns and Miss Webb made everything out of an opportunity to shout her own songs.

Edward Farrell and Co. changed

the order to a full stage in a shift that holds some pretty fair form material. In spots it is acted within a margin of idiosyncrasy, but at that is the youngsters, whose gleaming was heard high above the other performers.

WHAT BRADY SAYS.

Announcement of the "greatest pugilistic" event of the year between Jack Dempsey, American, and Georges Carpentier, French heavyweight, is made by William A. Brady, one of the promoters. The fight takes place in Havana, Cuba, Washington's Birthday, Feb. 22.

The terms upon which the buyers will fight is rumored to be 60 per cent. for Dempsey, Carpentier agreeing to the small end of 40.

The picture rights have been set at \$200,000, with the name of the producer still in the dark. The proceeds for the picture rights will be shared equally between both contestants.

According to Brady, the agreement was concluded for the event on Monday with Nathan Vidaver representing the interests of Dempsey, Harry Saks Hochheimer representing Carpentier.

FRILLS AND FASHIONS

By ALICE MAC

Vera Gordon in her sketch, "Lullaby," at the Riverside this week, has a part somewhat similar to her "Humor-ogue"—a mother role. It offers her a fine opportunity to act. There was quite a display of pocket handkerchiefs during the act. Miss Gordon's gown was handsome, black, jet, beads patterned on a background of chiffon, with the train of sequins hanging gracefully at the side. Her cape was in keeping with the gown, black net heavily trimmed with circular sequins, metal shade. Edna Spence, in the same playlet, wore a gown equal to Miss Gordon's in look, made entirely of gold sequins, draped slightly, with a panel the length of the dress hanging at the back, which was caught at the waist. Peeking through a mere suggestion of an opening at the side were little touches of peacock blue.

"The Best Finds a New Dancer from the West" is how the program reads for Beth Burt, and if her wardrobe came from there, too, it does the best credit. First a gown of orange chiffon and ruffles of gold lace. Padded silk flowers draped one side of the skirt. The bodice had the chiffon and lace forming a souave jacket. A large flap hat matched. One thing that might have added to the beauty of the dress was knickers instead of the pale pink worn. For Miss Burt's solo she looked sweet in pale mauve chiffon, petaloid hem, with silver tabs on the points. The bodice was a combination of silver and the chiffon. Then came black velvet, always a favorite, trimmed with two rows of jade green feathers, with a feather adorning her fair locks. The boys should watch out for their make-up. The light-haired fellow was too dark and a trifle uneven, while the other looked somewhat dirty.

After telling us about being Spanish in appropriate costume, Fannie Redman changed into a striking frock of panne velvet, American Beauty shade, lined with turquoise blue silk. The hat was small and of the same colorings, with blue feathers standing at the back.

Mild Vane made a picturesque picture in an old-fashioned costume of yellow taffeta and pink net, with little lace pantofoles showing below. A powdered blue chiffon was also sweet, silver lace edging ran up the sides of the skirt and around the hem, wired ribbon formed bows at the back.

Florence Mayo looked chic in a short dress of ruffles, burnt orange shade of silk, back and front was a panel of black and silver cloth, with ribbons hanging from the waist.

The Cantor Minstrels at the American (first half) made a bright opening in their minstrel suits of purple satin, faced with white satin. Miss Belmont, the singer, was a contrast in a draped gown of white and silver brocade with a small hat of the same material, trimmed with two bunches of aigrettes across the front.

Mary Graham displayed some nice costumes. A cheery-looking affair was very short, the skirt made only of colored feathers, with brilliants and green sequins forming the top. When Miss Graham danced one had a faint idea little silver panties were concealed beneath. Then came a satin gown of corset, but this time nearly to the ankle. Net of the same shade formed an overskirt edged with bands of silver. Puffed up at the side, while the bodice was of sequins.

Miss Jordan (Willing and Jordan) entered in a cloak of gold brocade, patterned in roses. Black fox formed wide cuffs and collar. Her gown of lace and sequins looked well. Blue velvet brocade was draped at the back, while the bodice was made up of the two materials.

Miss Grlie (Willing and Grlie) was kept busy, when not helping in the act she was changing her costume. Each one was worth while, especially one of blue silk, with roses embroidered on the skirt. The material came to points at the hips, with a large bow at the back.

Rainbow and Mohawk made one wish for the good old Buffalo Bill days. They were bright in their native costumes, far more thrilling to Rainbow than the gown of many ribbons.

"Town Bandstand," at the Columbia, has a clever artist in Ethel Shutta. Everything she did was good, from her dips into her dancing. The latter the audience couldn't get enough of, especially in her number, "Sweet Mamma," where she wore one of the prettiest costumes seen in a long time made short, of purple velvet, with narrow bands of mauve silk draped around the hem, with roses catching the silk here and there. The skirt was caught up at the back displaying layers of purple fringes. The top had the purple in squares on a background of the mauve. This joined a Peter Pan collar of orange, with a silk hat the same shade. Miss Shutta easily carried off the honors for the best-looking gown. Raqueltte was one of black chiffon trimmed with rings of jet, which also formed a band around the hem, slightly gathered. Two rows of wide fringe hung from the hips, giving it a hooped effect, the bodice looked somewhat like a patch-work quilt, being of various shades of velvet, from which sequins hung in a panel.

The Hudson Sisters looked sweet in tunics of pale gray satin, and gowns in white satin Russian costume, trimmed with ermine. The scene where these were worn was most attractive, programmed as "Winter in Alaska." It received applause at the rise of the curtain.

Corise Knicker and bodice veiled with gray chiffon, were next on Oia Hudson. Large tresses of different shades trimmed the chiffon. Sister Helen was dusky in black sequins with orange feathers bunched at one side. They also formed the headpiece.

In the song "The Vampires," were "Rubens" in green chiffon and gold; "Sweet Juliet," in robes of white and silver; the bold had "Ora," in orange draperies and brilliant trimmings; and "Desdemona," whose double life was discovered by means of a mere bandy, was clad in yellow taffeta. On board the yacht "Sweet Blue," Miss Shutta wore a neat suit of gray satin piped with green and tan to match.

The girls were vivid dresses of red satin and green. They were quite startling, but blue silk dresses were more pleasing. They had an opening in front revealing soft shades here. That the girls were in the same style of frock, but of different colors.



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OPEN LETTER No. 2

To the BOOKING MANAGERS OF THE B. F. KEITH VAUDEVILLE EXCHANGE

We wish to emphasize one point re our act "LOCATION"—Pardon—This letter is intended for the eyes of each and every one of the gentlemen designated above, so if you, who are perusing it, are not one of them kindly refrain from reading further. Thank you.

As we were going to say, we wish to emphasize one point—Sorry—but if you are not one of the above why do you continue reading? It can be of no interest to you and is very annoying to say the least, like looking over one's shoulder we say. Thanks.

As we were trying to say when so rudely interrupted, we wish to emphasize—Oh, come now, you are not one of those booking managers so why don't you desist. Reading one's private mail is not being done, it really isn't. (66% * 7 = 2 2/3)

We we intended to say, but for the continued interruption, we wish—? ? ?—we wish—we wish we could remember what we were going to say but just now we can't recall. It was such a good point too. Perhaps we'll think of it when we have more time, you gentlemen will undoubtedly give us plenty of "time."

Gosh! we hope so.

Yours very truly,

LEON KIMBERLY and HELEN PAGE

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"VARIETY"

WILL ISSUE ITS

15th ANNIVERSARY NUMBER IN DECEMBER

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NO ARTIST;
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"VARIETY"

WILL ISSUE ITS

15th

ANNIVERSARY

NUMBER

IN

DECEMBER

NO ARTIST,
MANAGER;
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ANY ONE
CATERING
TO PROFESSIONAL
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AFFORD NOT
TO BE REPRESENTED

The
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MAKE
SPACE
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NOW
FOR PREFERRED
POSITION

George W. T. W.
Law: Thomas
Edward W. W.

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HOWARD

HENRIETTA

MACK and LANE

in "WHAT IS IT ALL ABOUT?"

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MT. VERNON, N. Y.Nov. 4, 5, 6, 7
Nov. 8, 9, 10YONKERS, N. Y.
KEITH'S, SYRACUSENov. 11, 12, 13
Week Nov. 14

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BILLS NEXT WEEK

(Continued from Page 25)

King & Vernon
4 Partons
VICTORIA, B. C.
Partons

Will Morris
Morrow Sisters
Hughie Clark
Homer & Norton
Giddy & Giddy

MILES-PANTAGES

ALBION
Royal
Rena King Trio
Iran Hall Co
B Leonard Co
(Two to Bill)

CLEVELAND
Grand
J & B D'Elor
Arthur Sawyer Co
Fred Henson Co
Fogarty & Fannie

Miles
The Millionaire
Billy Small
J Gordon Co
Jennings & Mark
Seven Sisters

Private Troupe
WINNIE
Partons
"Sons of Jack"
"Salvation Nelly"
Sydney & Townley
Maude Earl Co
Four Fats
1 Partons

DETROIT
Miles
Joan Miller
Miller & Caplan
Aphrodite
Weaver & Weaver
"Kronin Moore"

Orpheum
B-din's Dogs
Austin & Allen
Mme Wd u's Horne
Otto Huse
Haind Troupe
Regent
Aerial Sisters
Carver & Hobbly
"Theater Winton"
Rabe & Jack
Riding Lizards

INTERSTATE CIRCUIT

Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
O'Brien & O'Brien
Frankham & Williams
Sydney Family
Fate & Fate
Valerie Burgess Co
Plantation & Wall's
"Gray & God Rose"

ST. WORTH, TEX.
Majestic
Otto & Sheridan
Robert & Rose
Lavett's Concentric
Ed Janis Rev
Joe & Arcey
Ana Sisters
(One to Bill)

GALVESTON, TEX.
Grand O. H.
(9-10)
(Same bill plays
Austin 11-12)
Arthur & Gravel
Lubbers
Kirkham & Sue
Holmes & Lovers
"Moonlight"
Sylvester & Vance
Amaranth Sisters

HOUSTON, TEX.
Majestic
Clark & Valeria
Perman & Gately
Whipple Huston Co
"Theater"
Hilda Carling Co
Billy Beard
Dorothy Sisters

LITTLE ROCK, ARK.
Majestic
Rafie & White
Dora Hinton
Wm Seabury
Frances Kennedy
Alfred Latrell
14 half
Rother Bros

Hobson & Beatty
OSWEGEO
Orpheum
(9-10)
(Same bill plays
Hastings, 11-12)
Agatha Lee
Frank Brown
"Fishes"
Claudia Coleman
J & H O'Connell

ST. JOE
Orpheum
H & L Walton
Langford & Fritchie
Vance & Lee
Charles Keene
H & W Brown
Miles

SA. ANTONIO, TEX.
Majestic
Lucas & Lee
Poley & Lohr
"Tid Bits"
Ledy & Barnham
B Thompson Bros
Glen Greene
"Lark"

TYLER, OKLA.
Orpheum
Page & Green
Lore Evans & S
Hall & Hubert
Kerr & Boudie
LaBorde & Ballet
J C Nugent
Ministère Revue

WICHITA FALLS
Majestic
Cunningham & White
Karl & Sunshine
Homer Miles & O
Green & Parker
Marta Lee

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Buck & Buck
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Buck
Buck Agnes
Bridgman Trane
Bridgman & Davis
Bridgman Amelia
Bridgman Margaret

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Culline William
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THOMAS

JUST TWO NICE BOYS

Next Week (Nov. 8), B. F. KEITH'S, PHILADELPHIA

WEEK JAN. 3-INDIANAPOLIS
- JAN. 10-CLEVELAND
- JAN. 17-DAYTON
- JAN. 24-COLUMBUS
- JAN. 31-AKRON
- FEB. 7-YOUNGSTOWN
- FEB. 14-PITTSBURGH
ENGLAND

WEEK APRIL 25—B. F. KEITH'S PALACE, NEW YORK

With LYDIA BARRY Mannikins

Direction, EDW. S. KELLER

Kelly 15 Gayety Pittsburgh
 15 Gayety Washington
 "Kewpie Dells" 8 Gayety Brooklyn
 15 Olympic New York
 "Lad Lovers" 8 Gayety St. Paul
 15 Gayety Milwaukee
 "Liberty Girls" 8 Olympic Cincinnati
 15 Columbia Chicago
 "London Belles" 8 Empire Providence
 15 Casino Boston
 "Maine Amateurs" 8 Gayety Kansas City
 15 L. O.
 Marion Dave 8 Columbia Chicago
 14-15 Barbet Des Moines
 "Million Dollar Girls" 8 Casino Boston
 15 Columbia New York
 "Mischief Makers" 8-10 Cohen's Newburg
 11-15 Cohen's Poughkeepsie
 15 Howard Boston
 "Monte Carlo Girls" 8 Empire Hopedale
 15-17 Cohen's Newburg
 15-20 Cohen's

"Jingle Jangle" & Casino Philadelphia 15 Hurley & Seaton's New York.
"Jettitude" & Bear Cleveland 11 Hopper Toledo.
"Joy Riders" & Olympic New York 15 Gayley Newark.
"Kandy Kids" & Haymarket Chicago 14-15 Grand Terre Haute 16-20 Park Indianapolis.

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rich in iron - the day may come when all you can do
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DETAILS OF CONTEST FOR WOMEN ARTISTS

Five handsome and costly prizes for women members obtaining largest number of applications during this drive.

Only applications for ACTIVE MEMBERSHIP will be counted. Only applications received between Nov. 15 and Dec. 15 will be credited to contestants.

SECURE APPLICATION BLANKS FROM STAGE DOORMAN OF ANY VAUDEVILLE THEATRE

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5. JEWEL OBLONG WRIST WATCH

REMEMBER:

Cash or money order for \$15 must accompany each application. This covers initiation and six months' dues. The regular dues are \$10 a year, payable semi-annually. When sending cash, REGISTER YOUR LETTER. Each application must bear the contestant's name, as proposer, and must be seconded by one other member in good standing.

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ED. H. CLARK
A. ALBERT LEBERT
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C. E. O'BRIEN
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J. C. NUGENT
LOU HALL
FRANCIS BENNETT
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JOE COOK
BERNARD BENNETT
JULIA KANE
HARRY HOLMAN
BETH ROYE

JOE DANIEL
JOHN A. FILLMORE
DITE COHEN
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CHAR. H. WHEELER
EATON SLENDER
FRANK LINDARD
WBO HALL
GRACE NELSON
JOHN FLYNN
ELLA MONTGOMERY

A

A

"Tune Fun" 8 Gayety Minneapolis
18 Gayety St. Paul.
"Razale Dazale" 8 Howard Boston
15-17 New Bedford New Bedford
15-20 Academy Fall River.
Reeves Al 8 Empire Newark 15
Casino Philadelphia.
Reynolds Abe 8 Gayety Rochester
15-17 Bastable Syracuse 15-20 Gayety
Utica.
"Roeland Girl" 8 Gayety Montreal
15 Empire Albany.
"Record Breakers" 8 Penn Circuit
15 Gayety Baltimore.
Ringer Jack 8 Empire Toledo 15
Lyric Dayton.
"Social Politics" 8 Gilmore Springfield
15 L. O.
"Social Maids" 8 Star & Garter
Chicago 15 Gayety Detroit.
"Home Show" 8 Empress Cincinnati
15 Lyceum Columbus.
"Sporting Widows" 8 Gayety St. Louis
15 Star & Garter Chicago.
"Step Lively Girls" 8 Palace Baltimore
15 Gayety Washington.
Rhone & Piffard 8 Gayety Newark

15 Rajah Reading 15-20 Grand
Trenton.
"Sweet Sweeties" 8 Worcester
Worcester 15 Gilmore Springfield &
"Tempters" 8 Bijou Philadelphia
15 Star Brooklyn.
"Tibbie Tibbie" 8 Academy Buffalo
15 Cadillac Detroit.
"Tid Bits of 1917" 8 Star Brooklyn
15 Empire Hoboken.
"Tiddly Winks" 8 Gayety Louisville
15 Empress Cincinnati.
"Town Branda" 8 Empire Brooklyn
15 Empire Newark.
"20th Century Maids" 8 Gayety
Buffalo 15 Gayety Rochester.
"Twinkle Toes" 8 Majestic Jersey
City 15 North Amherst 15 Plainfield
17 Stamford 15-20 Park Bridgeport
"Victory Belles" 8 Empire Albany
15 Gayety Boston.
"Whirl of Mirth" 8 Gayety Baltimore
15 Folly Washington.
White Pat. 8-10 Armory Binghamton
11 Auburn 12-13 Inter Niagara
Falls 15 Star Toronto.
Williams Milla 8 Gayety Omaha
15 Gayety Kansas City.

ATLANTA.

ATLANTA.—First half, "The Man Who Came Back"; last half, "Bringing Up Father."

LOEWS GRAND.—Pop vaudeville.

LYRIC.—Vaudeville.

FORBETH, RIALTO, CRITERION.—Pictures.

Carlisle Blackwell played a full week at the Atlanta theatre, and contrary to general expectation his draw was only nominal, even at the matinees, which all the wise ones figured would be packed with women and girls. It was reported while here Blackwell owns a third of the show. The local papers gave the production, "My Lady Friends," splendid reviews, but all stressed the fact Blackwell was given a comedy role instead of a romantic lead. It seemed to be disillusioning to his feminine admirers.

BALTIMORE.

By F. S. O'Toole.

LYCEUM.—Walter Hampden and players in Shakespearean rep.

ACADEMY.—Otis Skinner, with large personal following here, packed the house opening night of his new play, "At the Villa Rose," and was enthusiastically received.

FORD.—"Transplanting Joan," American adaptation of a clever French comedy, unexpectedly witty

and adroit and free from vulgarity or any other fault likely to give offense, and should draw much better during its stay here after this fact becomes known.

AUDITORIUM.—"The Poor Little Rich Girl," showing signs of wear and tear in the scenery, costumes and cast, did not come up to expectations when it opened here and is at best only a fair entertainment in its present condition.

COLONIAL.—The old favorite.

B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (NOV. 1)

CZIGANEE TROUPE

A GYPSY SONG AND DANCE CARNIVAL

Direction, PAUL DURAND

HARRY RAPF Presents

VERA GORDON

The Mother of the Famous Photoplay "Humorosa"

Assisted by a Company of Players in Edgar Allan Woolf's Comedy-Dramatic Playlet

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Two Houses
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Direction of LEW GOLDBER

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HELEN WARE	Putnam Bldg.	Vaudeville
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LEO CARRILO

By Special Arrangement With **SELWYN & CO.** for a Limited Engagement in Vaudeville

To star in a new play by Edgar Selwyn at the expiration of the above engagement.

Vaudeville tour arranged by **M. S. BENTHAM**

Opening next week (Nov. 8.) at B. F. Keith's Hippodrome, Cleveland.

"Way Down East" is drawing a little better than other shows playing at this house so far this season, but this is due to the old timers coming back to see the once famous New England school show, and one season of this type of entertainment will be enough for any of them.

MARYLAND—Vaudeville.

YOUNG SCOTCHMAN

28 Years Old Height 5 Feet
Immaculate Harry Lauder. Good voice. Good style. Would like to get into Vaudeville or Review. Worth giving a trial. Photos on request to reliable only.

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THEATRICAL

WARDROBE, DRESS AND STEAMER TRUNKS
ALL MAKES ALL SIZES



Hartman, Belber, Murphy
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AND OTHERS TOO NUMEROUS TO MENTION.

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OPEN EVENINGS

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11th & 12th Sts.

PARKWAY—"The Restless Sea."
NEW—"Buda."

A picture theatre to cost \$100,000 will be erected in Cambridge, Md. The concern, Cambridge Amusement Co., will erect it. The Cambridge playhouse will have a seating capacity of about 1,200. The theatre will be managed by H. W. Webb.

"Heigh-Ho," called a musical satire, is coming to the New Lyceum Nov. 14. It will be the first offering of the Washington Theatre Productions, Inc., which has a founders' association of a hundred women.

The American Theatre Company has been incorporated with a capitalization of \$250,000. This company will construct and operate picture theatres in Maryland. The first playhouse to be built by this company will be called the Boulevard, and construction work will be started at once. It will have a seating capacity of 1,500 and be located on the corner lot, 54x550 feet, at Greenmount avenue and 33rd street boulevard. The deal is being financed by the Henning-Wing Company, investment bankers. Alfred H. Black, manager of the Broadway Film Exchange here, will have charge of constructing and operating the theatre.

BOSTON.

By Len Libbey.

ORPHEUM-LOEW—Pictures and

vaudeville.

HORTON—Pictures and vaude-

ville.

RIJOT—Pictures.

BOWDOIN—Pictures.
SCOLLAY OLYMPIA—Pictures and vaudeville.

GOLDEN OLYMPIA—Pictures

and vaudeville.

GOLDEN CENTRAL SQUARE

—Pictures and vaudeville.

PARK—Pictures.

ST JAMES—Pictures and vaude-

ville.

BEACON, MODERN, CORDMAN

SQUARE, FRANKLIN PARK

LANCASTER, EXETER STREET

OLD SOUTH, COLUMBIA—Pic-

tures.

STUBERT—"East Is West" still

running strong.

MAJESTIC—Had one of the two

new openings in town. Margie

Rambou in the "Sign on the Door"

HOLLIS—Another house that had

an opening Monday night when Col-

lier in "The Hottentot" opened to a

representative Hollis audience.

COLONIAL—"Singfield Pullies"

running to capacity business.

PARK SQUARE—Another week

of Frances White in "Jimmie."

PLYMOUTH—"Brandt" for an-

other week.

THEMONT—Third week of Le-

one Urie in "The Son-Daughter."

WILBUR—Ran Bernard and

MAY GILMAN

INGENUE-PRIMA DONNA

ROYAL ENGLISH OPERA COMPANY

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Mind Readers Wanted

LADY who has had experience in mind reading act to assist me in act. Must speak correct English. I furnish everything. Excellent engagement. Keith Baldwin please write.

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Next Week (Nov. 8-13) Lyceum Theatre, Rochester, N. Y.

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JUST COMPLETED ORPHEUM JUNIOR AND W. V. M. A. TIME

Direction, **BILLY JACKSON**

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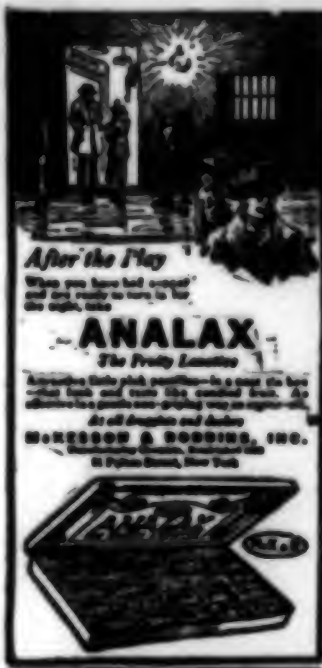
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THAT SENSATIONAL SONG

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WATERSON-BERLIN & SNYDER COMPANY

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When you have had enough
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the night, take
ANALAX
The Family Laxative
A sensitive little pink pill—easy to take, no
after taste and runs like candy. No
after effects. A gentle and gripping way to
keep you healthy.
At all drug stores and dealers
WATERSON & SNYDER, INC.
Manufacturers, New York City
11 Fifth Avenue, New York

There was a midnight performance of "As You Were" election night and also one at the Keith vanderbilt house. The rain, which started about 11 o'clock in the evening, was the means of filling both houses at this show.

BUFFALO, N. Y.

By Sidney Burton.

MAJESTIC—Thurston. Turning them away at \$1.50 top.
SHUBERT THEATRE—Grace George. "The Ruined Lady." Doing good business on star's following.
THEATRE—Vaudeville.
THEATRE'S HIPPODROME—Pauline Frederick. "Madame X." Bennett's "Movie Fane." Last half, "Little Miss Rebellion" and "Treasure Island."
THEATRE'S CRITERION— "Behold My Wife"; second week, Bennett's "Fickle Fancy."
GAYETY—"Abe Reynolds" Revue.
ACADEMY—"Girls from Joyland" with Billy Gilbert.
OLYMPIC—Lee Art. Hestette, Karmino Duo, Vance and A. C. Lewis and Leonard, Vito, Beauty and Health.
LYRIC—Shirley Mason. "The Little Wanderer." Vaudeville. Four Juggling Normans, Lewis Lavarre and Davis, Chas Overfield, Bert and Betty Ross, Jack and June Laughlin.
EMPIRE—"The Girl Who Came Back."
STRAND—"The Jack-Knife Man." Comedy. Kiss Me, Caroline. Last half, "Polly of the Storm Country."
PALACE—"The Leopard Woman."

Arthur Amm, formerly manager of the Circle, will go to Shea's North Park in the same capacity. Jack Sawyer, previously mentioned for the berth, becomes chief

34 West 34th Street

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The newest effects—retail at less than wholesale prices. A host of most stylish furs unequalled for combination of value and beauty.

Special Discount to the Profession.
Furs Repaired and Remodeled.

of projection at the Criterion.

Decision was reserved by Justice Sears in Supreme Court this week on a motion to change the place of trial from Buffalo to Birmingham in an action by the Gardner Film Co. against P. F. Donovan, theatre owner at Deposit, N. Y. The company claims damages for the loss of eight reels of Hart and Chaplin films. Donovan's counterclaim is for damages to his theatre and loss of business arising from a fire alleged to have been caused by defective films furnished by the plaintiff.

The staid and solemn Express broke its news columns wide open last week with a photograph of Margaret White, of the Girls of the U. S. A. Company at the Gayety, entitled "A Gayety Girl." Some of the blue stockings readers of the paper must have rubbed their eyes in amazement.

P. H. Smith has resigned as manager of the local Rochester-Cole office.

The project of building Shea's Metropolitan has apparently been abandoned. The buildings on the site have been remodelled into stores, which are being offered for rental.

The Buffalo Baseball Club has

changed hands, the control of the enterprise going to local promoters. Frank Offerman, well known to theatrical men hereabouts; Sam Robertson and Marvin Jacobs are prominently mentioned. The deal entails the sale of the club grounds, as well as the club and franchises.

The Star theatre, out William street, is becoming the talk of the picture people. The house recently played "Something to Think About" for an entire week and has just finished an eight-day run of "Hummoresque," both being unusual runs for a Buffalo suburban house.

The Tuesday night, Nov. 9 performance of "The Girl in the Spotlight" has been sold out solid to Hugh de Fayens Commandery. It is rumored that the price is the highest ever received here by any show for a single night. The "Girl" is playing at \$2.50 top.

The Criterion is using two-hour "reading" advertisements on the front page of the local papers, distributed among the news items. The scheme appears to be productive of excellent results.

CLEVELAND.

By J. Wilson Roy.

The Buffalo Baseball Club has

sett in "Macushla." Next, "Apple Blossoms."
KNITH'S—Vaudeville.
PRINCILLA—Jolly De Wit.
Casting Campbell, Finney Rutledge and company, Ferguson and Sunderland, the Cliffords, Johnson Brothers and Johnson, and pictures.
LOEW'S LIBERTY—Pop vaudeville.
MILERS—Rosa King Trio, Ranspoel

and Leonard company, Klein Brothers, Panser and Sylvia, Lamy and Pearson, and pictures.
GRAND—"Aphrodite." Weaver Brothers, Miller and Capman, Four Bellhops, Walter Baldwin and company, and pictures.
EMPIRE—"French Frolics."
STAR—Singer's Horus.
EUCLID—"The Restless Sex."
HOFFMAN'S PALACE—"The

EDDIE MACK TALKS:

No. 3

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B. F. KEITH'S PALACE, NEW YORK, THIS WEEK (Nov. 1)

MILTON ABBOTT, 1st Tenor

ED SANDERS, 2nd Tenor

EXPOSITION JUBILEE FOUR

A SOUTHERN BREEZE OF MIRTH AND MELODY

J. B. BROWN, Baritone

E. O. HARRIS, Bass and Manager

Representative, HARRY FITZGERALD

Direction, LEO FITZGERALD

BON VOYAGE

Sailed November 2, per S. S. "Aquitania"

TO OPEN NOVEMBER 15

GRAND THEATRE, BIRMINGHAM, ENGLAND

For a Moss Tour

Representatives: WILLIAM MORRIS and GEORGE FOSTER

(Will have more to say later through these columns)

PARISH^A_ND PERU

Devil's Pass Key.
Gaiety.—The Toll Gate.
Strand and Metropolitan
—Nomads of the North.
Stillman.—Madame Peacock.

MALE AND ALHAMBRA—
"Blackmail."
ORPHEUM AND KNICKER-
BOCKER.—The Girl with the Jazz
Heart.

STANDARD.—"Wanted at Head-
quarters."

The concert scheduled for Tom
Moore, the Irish tenor, for Wednes-
day night has been postponed until
Jan. 1.

The coming of Frieda Hempel, the
Metropolitan opera diva, here on
Monday night brought one thrill not
billed or expected, and landed one
of her vocal associates far from the
scene of operations. Whether it was
temperament—or just plain stupidity
is a matter of conjecture.

Mario Laurentia, the baritone,
billed to take part in Frieda
Hempel's recital, was among the

missing when his presence was due
Monday.

The rendezvous for the party was
the Hotel Statler, well enough
known to be sufficient address for
the stranger within the gates. It
was expected the said Laurentia
would reach the trying place safe
and sound, but he didn't.

He found the Hotel Statler, but
not in this city. He suddenly was
told that he located the Hotel
Statler in Buffalo.

A plea-in-bar in the case of
Frank Whited, charged with first
degree murder for the slaying of
Frances Altman Stockwell, chorus
girl, Feb. 1, was in Judge
Hear's Criminal Court when the
case was called for trial Monday.
W. A. Carey, attorney for Whited,
maintains that because of the previ-
ous trial, which came to a sudden
termination when Whited was
seized with an epileptic paroxysm,
he cannot be brought to trial again.
Assistant Prosecutor Corrigan
asked for a delay in the hearing of
the plea so that he might prepare
to argue it.

DENVER.

The story emanating from New
York last week to the effect that
Edna Goodrich, who is now touring
the West with "Sleeping Partners"
would give a premiere in Denver of
"Shadows," by Octavius Roy Cohen,
November 4, is denied by William
Hess, manager of the Broadway
theatre. "Sleeping Partners" was
bucked to split the week with "Ed-
na Lester," and later it was ar-
ranged on "Edna Lester" could re-
main the whole week. Miss Good-
rich may play here later in the
year.

Over 300 professional and ama-
teur actors will take part in the
"Jazz Jazz Revue," which the
Denver posts of the American Leg-
ation will give in the Municipal Audi-
torium, November 10 and 11, with a
big armistice day jubilation ball
the night of the 11th. Dan G. Folan
is directing the spectacle.

Rehearsals began yesterday for
"The Last Princess," an opera by
Alice C. D. Riley and Jenn. L. Gay-

BROADWAY, NEW YORK, THIS WEEK (Nov. 1)

A New Combination

SAM IRVING
LEWIS and O'HAY

In "SAVVE"
Direction ROSE & CURTIS

BERT SWOR

Offering an original monolog by Walter Weems that has proved the biggest hit of his career
Just signed with Al G. Fields Minstrel's as principal comedian for next five years at the
largest salary ever paid in minstrelsy.

Monolog fully protected by copyright and prosecution will follow the use of any
part of it.

"OUJJI" says
"LOVE IS LIKE A BUBBLE"
"MORNING GLORY GIRL"

"DREAMY EYED BABY DOLL"

ARROW MUSIC PUB. CO., 2305 Seventh Ave., N. Y. City

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A RIVIERA HIT! FOX TROT BALLAD
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It takes three minutes to learn it and a year to forget it

You'll sing it eventually; why not now? Nothing like it published

Melody Ballads

LOUISIANA
DO YOU KNOW
PLANNING

Sherman, Clay & Co.

SAN FRANCISCO

For Test BAHAR HITS

ALGIERS
CRYSTAL BALL
CORAL SEA

now, which will be presented in the Auditorium Thanksgiving afternoon and evening by 300 Denversites. The opera is being directed by Mrs. Hortense Reynolds, who has put it on in several Eastern cities. The proceeds will go into the coffers of Community Service, Inc.

With better financial footing and more public support than ever in the past, the Denver Players, Little theatre enthusiasts began their 1920-1921 season Thursday night in Massel's "The Locked Chest," Dumany's "The Golden Room" and "Gertie," a farce by Walter Claypool.

DETROIT.

By Jacob Smith.
"Aphrodite" at Shubert-Detroit. Opened to capacity despite \$4 top. A gorgeous spectacle, although the stage is too small to put on the production as in New York city. Public no doubt is disappointed with Dorothy Dalton out of the cast, and the various cuts made by the censors. Next, "Buddies."

"Her Family Tree," second week at Garrick. Last week biggest in history of Garrick. Nora Bayes could easily have secured \$5 or \$5.50 top, yet the top scale has been kept down to \$2.50. Una Fleming joined this week. Next "Breakfast in bed."

New Detroit has "Apple Blossom" this week. Next, Robert Mantel. Margaret Young is a riot at the Temple this week. This is her home town, but regardless, she is entitled to all she gets.

At the burlesque houses: Watson and Cohen Show, Gayety, "Round

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the Town," at Cadillac, and "Beauty Revue" at Avenue.

At the photo plays: "Something to Think About, third week, Broadway; "Madonnas and Men," at Madison; "Twin Beds," at Adams; "Tigers Club," Washington; "Homespun Politics," at Regent; "Always Audacious," at Majestic.

W. D. Ward has resigned as manager of the Detroit Universal Exchange after three years, and will be succeeded by Joe Friedman. Mr. Ward will become manager of the Detroit office soon to be opened for the distribution of still pictures.

INDIANAPOLIS.

By Volney B. Fowler.

ENGLISHER—"Mary."
MURAT—"White New York Sheep" (picture).
KEITH'S—"Vaudeville."
LYRIC—"Vaudeville."
BROADWAY—"Vaudeville."
HIALTO—"Vaudeville and pictures."
PARK—"Tiddly Winks."
CIRCLE—"Pictures."

John Philip Sousa brings his band to English's for one concert Sunday evening, Nov. 14, on his first extended tour since his discharge from the navy.

KANSAS CITY.

By Will R. Hughes.

SHUBERT—"The Girl in the Limousine."
GRAND—"Ed. Wynn's Carnival."
ORPHEUM—"Vaudeville."
LAWNS GARDEN—"Vaudeville."
CLARE—"Vaudeville."
EMPIRE—"Hi Jenks" Musical Sketch.
GAYETY—"Folly Town."
CENTURY—"Grown Up Babies."
NEWMAN—"Always Audacious."

ROYAL—"Buda."

TWELFTH STREET—"An Old Fashioned Boy."
RIVINGTON—"The Mutiny of Elmore."

The Mile Hour, Kansas City's only all night house, had capacity business all week with "White New York Sheep."

NASHVILLE.

By E. A. Vinson.

ORPHEUM—"First half, 'Cheer Up, Mabel'; last half, Lou Teigen in 'Blind Youth'.
LOEWS VENDOME—"Pop vaudeville."
KEITH'S PRINCERS—"Vaudeville."
KNICKERBOCKER—"Humor-comedy."
STRAND—"Pictures."
FIFTH AVENUE—"Pictures."
HIALTO—"Pictures."
ELITE—"Pictures."
CRESCENT—"Pictures."

Manager Earl Pain of Loew's Vendome, has completed a contract run between the theatre and a department store.

Harry Sheets has a move on foot whereby he will bring to Nashville a new theatre for legit shows. Plans call for a 500-room hotel in connection with the theatre. If successful, this will fill a long felt want.

"The Rainbow" played to good business here last week. This is the first musical comedy that has found the going good here this season. The papers gave the piece a good notice after the opening performance, and after that it was easy sailing.

NEW ORLEANS.

By G. M. Sarquet.

TULANE—"Al G. Field's Minstrels."
LYRIC—"The Hako Company" (colored).
STRAND—"The Devil's Passkey."
LIBERTY—"Riel Clayton in 'Crooked Street'."

"The Man Who Came Back" comes to the Tulane next week, first engagement here.

Acts playing Pantages top into this city from Granger, Tex., leaving but two days. St. Louis follows New Orleans on the Pantages tour, acts closing here Saturday leaving Monday for St. Louis and arriving there early Monday morning. The local management pays for the jump from Granger.

Lord's Mexican orchestra closed at the Forest Grill Saturday. It has been here the past six months being under the management of Robert Hayne Tarrant.

In Fort Worth, Tex., the chief of police caused a theatre to remove a sign which styled the choristers "chickens."

Don Pinaas, manager of the Orpheum, was presented with a smoking set by the policemen and firemen of this city, for furthering their demand for a two- and three-pipe system.

A young man acting as assistant cashier at Loew's departed with \$200 of the theatre's receipts. To date he has not been apprehended.

Edith Helena, while playing Birmingham last week, prevented a panic by keeping the patrons quiet while a fire was being extinguished.

Business at the local theatres remains at the peak, notwithstanding the cry of falling patronage from other centres.

The best bill thus far at Pantages, excellently framed and with essential diversity. Added to the vaudeville was a vigorous feature picture, "Riders of the Dawn."

Jack Rooster, with dog, sent the show along splendidly. The dog has few if any superiors. Challa and Lambert, with Beth Challa selling her numbers after her accustomed fashion, were on high all the time. Grif is devoting practically all of his act to bubble blowing, doing intricate things with the globules, and making the stuff stand up. He did well.

Liletta and Hawaiians, appearing spick and span, held them rapt and entertained. It is one of the few remaining Hawaiian acts holding appealing tatter.

Duane Bonner earned premier honors, her voice having improved and the routine employed slipping over with a bang.

Three Melvins made a fast, snappy closer, holding them in to a person.

Spirited entertainment at the Palace first half, with business largest in the history of theatre.

The Hedleys proved worthy

opener, presenting their athletic stuff in the guise of winter sports. Creeden and Davis were the hit and can be spotted further down. The comic has personality galore and extracts laughter like a graduate from the school of merriment. His pretty partner makes a corking foil. Sam Leibert was headlined in "Tiddly Winks," making the old act stand up. Harry Pack does not seem to be set in his present act, which lacks balance, sequence and cumulative appeal. Pack is not dressing so smartly either, a mistake for such a nice looking chap. He was but mildly received. North's miniature circus landed solidly, the business behaving splendidly.

ORPHEUM.—The current program revolves around Annette Kellerman, who holds it up on all sides. Without her it would be three a day, many of the acts comprising the bill having played in the two-over division but seldom.

Spotted first were Connell, Leona

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Voice



A Pret-ty flow-er grow-a-long old Broadway, A-
I think a-bout the rose I saw on Broadway, Her



mid't the throng, gay life and song I found her drooping there, My heart went out to her I met on
list-less face, her trembling gaze, Beneath the star-ry sky, I'm pray-ing for a little rose on



Broad - way, A fad-ed lit-tle Rose, Be-neath the white light's glare;
Broad - way, Her sad and bit-ter Tears, In mem'-ry will be nigh-

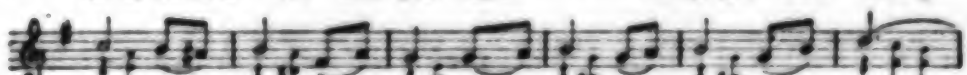
CHORUS



Broad-way Rose, there's a tear in your eye, Broadway



Rose, Seems I oft' hear you sigh, Though you wear fan-cy



clothes and you show silk-en hose, You're a - lone as they all pass you by,



Broad-way Rose, hide your cares in a smile, For to you tears have



gone out of style, Still at heart you're a gem, Though the whole world con-



dem. No one knows, of your woes, Broadway Rose. Broadway Rose.

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and "Bippy." "Bippy" is a dog and the act. As much was admitted to the audience. It's very true. They were running along quietly until the dog was brought in.

Hobson and Beatty looked classy and sold their merchandise with a million dollars' worth of poise. They applied some wise censure talk that hit the late sleepers between the eyes. The girls have arrived and the applause told them so.

Will Armstrong with his "ten thousand dollar ankle" was shipping along nicely until he and the madame got out of character to wise crack and cavort. That is where they freeze on Armstrong and he failed to get them warmed up again.

The Ruggier Family, with Elan at her helm, Valerie Ruggier at the piano and husband Edmund Lichtenstein accompanying on the violin, pleased those able to appreciate the classics. Too bad Mrs. Ruggier does not vary her selection with some popular numbers.

Annette Kellerman (New Act) was fifth and held the headline position with distinction.

Not acts look terrible when they are not going and great when they are. The Ned Norworth act went like Man O' War Monday night, getting huge guffaws that reverberated over the house, the trio ultimately stopping the show.

Al Libby and Co. in a weak cycling turn failed to hold them at the reins.

LOEWE—The first half program meant very little to the patrons, who remained apathetic during the major part of its unfolding. There was no flash, kick or speed to the bill, sending them out finally with little to talk about.

Vee and Telly started with immature acrobatics and dancing that was much below par. They were watched quietly. Johnny Harrigan, billed as "A Bad Boy from a Good Family," was quietly received.

Dovey and Dayton still project their "At a Station" moment which has served this long time. The pair are capable farcure and should not permit themselves to regress through lack of ambition in securing a new vehicle. They did fairly.

Arnold and Rebel, the latter formerly with the Jada Trio, struck respectively, getting the most of the matter in hand.

"Playmate" found scant response. There is much juvenile stuff around lately and this may have been the reason. The youngsters in the turn are not bad, but this section has simply been deluged with kid playlets.

The show was the first muff for Jake Lubin in many weeks.

TULANE—Al G. Field's Minstrels opened at the Tulane Monday night to the largest crowd in the history of the theatre. The show proved the most elaborate the veteran showman has yet sent out town, being fully worth the \$12 top being asked and received by it this season.

The first part has a nautical setting with the balladists in jacks' uniforms and the orchestra also. The comedians lean to various shades of velvet with the principal, Bert Swor, in nifty evening clothes.

That first part has stepped forward some. It is slipped across with a rest and speed that keeps the audience on high. Among the vocalists Billy Church stood out clearly, with sizzled tones that brought memories of Harry Tully in his early minstrel days. Another good singer with the Field organization is Duff Kaster, with a wealth of melody in his makeup. Among the fun makers Bert Swor proved the important personage, getting gales of laughter during the political satire closing the first act, which was probably put in as a pre-election vehicle and may have to be dropped after this week. Running a close second to Swor was Jimmie Cooper, the local lad who is fast developing into a laugh maker of parts. His opening song, "The World is Round But It's Crooked Just the Same," was a triple X wow. Others that did well were Harry Shunk, Johnny Healy

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FROM MAY TO MAY

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June 21—Orpheum, Brooklyn
June 28—Fifth Ave. and 42nd St.
July 1—South Ave., Elizabeth
July 11—Orpheum, Newark
July 21—Palace, New York
July 28—Orpheum
Aug. 1—Orpheum
Aug. 11—Orpheum
Aug. 21—Orpheum
Aug. 31—Orpheum
Sept. 1—Orpheum
Sept. 11—Orpheum
Sept. 21—Orpheum
Sept. 31—Orpheum
Oct. 1—Orpheum
Oct. 11—Orpheum
Oct. 21—Orpheum
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May 31—Orpheum

Back to New York for return dates in all the Keith houses.
Orpheum and Interstate Circuit to follow.
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Champion wrote "Hard Boiled Hampton"

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The Field show has a real olio with two vaudeville acts to add strength, in addition to the corking monolog of Bert Swor and the regular pieces. Swor's monolog, written by Walter Weems, is the best he has had and begot riotous laughter and applause.

The Human Spider exhibition novelty is away from the conventional, produced admirably and can tear the circuits at the end of its

minstrel engagements. The other vaudeville act, a couple of xylophonists, did not hold much.

During the last interlude, a volcano in eruption proved a scenic spectacle that probably surpassed anything of the kind yet offered in minstrelsy.

Al G. Field's Minstrels for this season are leaving a trail that will be mighty hard for the others to follow. As now framed the show is 100 per cent

PITTSBURGH.

By Coleman Harrison.
"Clarence" at Nixon this week.
Next "Night Boat."

Louis Hartman, of "Breakfast in Bed" at the Alvin last week, had the distinction of recording the first absentee vote in this city. He sent it to the Third Assembly District, Bronx county, New York State. Local Republican dailies gave the story a big play because Hartman

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other one of those pieces, however which uses the gag "clever men don't marry," which promises to be a new comedy landmark. Last half, "Up in Mabel's Room."

EMPIRE—First half, dark. Last half, "The Proper Spirit," with Tom Wine. Next week, last half, "Bright Angels," which has its premiere here.

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CRESCENT—The Restless Sea. Doing fine business, due partially to the "home town" interest in Carlyle Blackwell, native Syracusan, and Ralph Kellard, who headed stock companies here for years.

STRAND—First part, "The Love Flower" and the "Race of the Age." The first marks David W. Griffith's descent into sheer melodrama. The story lacks the usual D. W. G. appeal, and the cast is far from the

Griffith standard. The daring in more ways than one—swimming scenes featuring the leading woman will probably carry the film through. It's a mighty weak Griffith offering, all in all.

BECKEL—AR the week, "Up in Mary's Attic," with a quintet of California bathing girls as an added feature. Nickel's first attempt to put over a vaudeville act, in connection with films, and it gives

every indication of proving a success. There were lines in front of the box office Sunday and Monday, and even the rain and election failed to interfere to any extent with the Tuesday business.

TOP—First part, Olive Thomas in "Footlights and Shadows." Doing fine business. Picture has been heavily advertised as the last in which the star appeared before her tragic death in Paris.

SAVOY—First part, "The Man Who Had Everything." One of the best things that Jack Pickford has given the screen.

William Brown, assistant manager and press representative of B. F. Keith's theatre, passed out the cigars Wednesday. It's a boy. This is the third arrival in the family of Mr. and Mrs. Brown, who reside at 195 Ostrander avenue.

The Mount Rock opened Tuesday at the Mount, Elmhurst, presenting "Fog or My Heart." The company is owned by Harold O. Hevia. The leading woman, Hazel Burgess, appeared in a similar capacity with a former Mount company in years past. Miss Burgess has been playing in stock in Waukegan recently. Forrest Orr plays opposite Miss Burgess. Edna Archer Crawford is the second woman; Milton Pope, juvenile, and Carlyn Gilson and Helen Hersford, characters. Edwin Fuchberg directs the production.

John J. Dulan, proprietor of the Hippodrome at Carthage, N. Y., has leased the Carthage opera house from T. J. Quirk and M. Oglio. Lawrence J. Carney will be general manager of both houses.

Retarded in their plans for remodeling the Park Hivery stable in East Second street, at Oswego, into a pop vaudeville-house, Norton & Sonowich have finally won their fight with the mayor and board of health and will go on with the proposed plans immediately.

Robert E. Hall, of New York, representing interests in that city at present unnamed, has closed with Benjamin W. Wellington, representing the stockholders of the Corning (N. Y.) opera house, for the purchasing of the \$20,000 in outstanding capital stock of the opera house company. The purchase carries with it control of the opera house and title to the property. The opera house is under lease until July 1 next.

VANCOUVER, B. C.

By H. P. Newberry

EMPIRE—"Hit-the-Trail Highway," with Ray Collins leading and Edythe Elliott opposite. Business excellent.

AVENUE—The Maple Leafs in their Overseas Review "Camouflage," 27-3. Prices \$2 top. Coming "Grumpy," "Experience," "The Little Whopper" and "Maid of the Mountains."

ROYAL—Kelly Musical Stock. ORPHEUM—Vaudeville. PANTAGON—Vaudeville. COLUMBIA—Film, "Rude." MAPLE LEAF—"Rude." COLONIAL—"The Cheater." ALLEN—"Go and Get It." DOMINION—"Civilian Clothes." REX—"The Branding Iron." BROADWAY—"Dangerous to Men," first half, "What's Your Hurry?" second half. GLADIS—"Honest Hutch."

The Dominion is now showing all the super-special Paramount films.

Manager Muir of the Dominion is one of the directors of the Capital to be erected in Victoria, B. C., by the Canadian Famous Players' interests. Stock will be offered for sale to the public.

"Chu Chin Chow" at the Royal Victoria, Victoria, B. C., for seven performances, starting Nov. 9. Prices scaled from \$1.50 to \$3.50. The show was unable to secure any suitable stage in this city, but is running advertisements in the local papers.

Miss Tracy, a soprano, is singing at the Columbia white plurality White is subject at the Columbia and Maple Leaf.

The Empress management gave a successful benefit vaudeville performance last week after one of the evening performances, the proceeds of which went to the Trans-Pacific Sanatorium. Various artists took part.

The Most Important Feature of Your Act Is a Good Curtain

Many a good act is spoiled by a poor curtain. Don't handicap your act. Get a good start. Theatrical curtains in a variety of designs and colors, in velvets and painted satins. For sale and rent.

BUMPUS & LEWIS, 245 West 46th Street BRYANT 2695

NEW INCORPORATIONS

Albany, N. Y., Nov. 3.
The following companies were incorporated at the Secretary of State's office last week:

Marguerite Clark Productions, motion pictures, capital stock, \$25,000. Directors: Clara Clark, 50 Central Park West, Mary Lane, 50 Central Park West, William L. Payne, 140 West 91st street, New York City.

Winkler, Inc., music publishing, motion pictures, capital stock, \$10,000. Directors: M. R. Hartman, Charles Hollander, 32 Nassau street, A. P. Waltham, 31 Liberty street, New York City.

Ferguson-Murray Amusement Co., motion pictures, capital stock, \$10,000. Directors: David Ferguson, Lester W. Murray, Monroe M. Goldstein, 110 West 45th street, New York City.

Mt. Morris Theatre, motion pictures, capital stock, \$75,000. Directors: Abraham J. Halperin, Isaac Blumstein, 41 Park Row, Samuel Adler, 150 Nassau street, New York City.

2 West 95th Corporation, theatres, hotels, etc.; capital stock, \$10,000. Directors: John Bramwell, P. W. Oberkirch, John J. O'Brien, 31 Nassau street, New York City.

Veldreem Concession, operate restaurants, etc., at theatres, hotels, etc.; capital stock, \$10,000. Directors: Bernard M. Jaffe, Benjamin Dubois, Abraham J. Bernstein, New York City.

Sammy Burns Comedies, motion pictures; capital stock, \$10,000. Directors: Sammy Burns, Benjamin Bush, Morris Nollis, 311 5th avenue, New York City.

Nepson Holding Corporation, athletic grounds, bathing beaches, etc.; capital stock, \$500. Directors: D. Carlton Tracy, George Brown, Desmond Calandra, Nepson, Brighton Beach.

S. B. D. Amusement Corporation, operate public amusement devices; capital stock, \$25,000. Directors: Wm. Krug, Jr., George Krug, Brooklyn; Henry Terilla, Richmond Borough, New York City.

Venkers Orpheum Theatre Corporation, capital stock, \$25,000. Directors: Daniel G. Griffin, Irving Jacobson, C. I. Johnson, 120 Broadway, New York City.

Benson Amusement Corporation, operate theatres, etc.; capital stock, \$100,000. Directors: Anna Rubenstein, New York City; Reuben Brown, Orange, N. J.; Cornelia Lawrence, Englewood, N. J.

International Concert Direction, musical; capital stock, \$25,000. Directors: Maurice Adia, New Brighton, L. I.; Louis R. Cooper, Samuel Abraham, 41 Park Row, New York City.

Buffalo Baseball Club, baseball club; capital stock, \$25,000. Directors: John H. Meahl, Cheektowaga; Ralph K. Robertson, Charles A. Kinke, Buffalo.

Parrot Film, motion pictures; capital stock, \$10,000. Directors: Henry Huber, William Lowin, New York City; J. J. McNaught, Brooklyn.

Kohl, Inc., theatrical; capital stock, \$25,000. Directors: W. M. Patch, Abraham P. Waxman, 1539 Broadway, New York City; Edward Hamilton St. Louis, Mo.

H. M. Wentworth Co., motion pictures, capital stock, \$25,000. Directors: Harry M. Wentworth, Leopold Friedman, Marie Hammerstein, New York City.

NEW ACTS

Girl act revue with Johnny Stanley featured. Authored by Jimmy Duffy (Duffy and Sweeney) special scenery and costumes (Joe Shear).

Dave White will be featured in a five people revue (Max Hart).

Phil Golden and Mario Clark (Clark & La Vero) in comedy-musical form.

Franklin and Jean Tell (return).

Tom and Dolly Ward in "A Close-Up Comedy" (Horwitz & Krause).

Irving Roth and Cecilia Slater (Roth, Slater and Mitchell) two-act. (Low Goldberg.)

Rubyn Adair, featured dancer, in ten-people act.

"Breath of Spring," 10 people. (Gibson.)

The Telegraph Four, singing quartet, is to be revived (Al Grossman).

"Every Vampire," a production turn, is to be put on by Philip Dunne.

ILL AND INJURED

Martha Urbank, last year on Loew time with a sketch, has suffered a nervous breakdown and is at her home, Portwater, Mich., recovering. She hopes to resume around the holidays.

Francis X. Hope, who handles the routing of the George M. Cohan attractions, was ordered to bed by his physician early this week to avert an attack of pneumonia.

Jack Dendner of Allan and Dendner is at the Michael Reese Hospital, confined to bed with a pointed foot.

Mrs. Sadie Bryant (formerly of James and Sadie Leonard) is recovering from an operation at the Long Island Hospital, Brooklyn. Hazel Benton, leading woman with "Three Wise Fools," broke a leg in Pontiac, Mich., Monday. She was replaced.

GUY RAWSON
and
FRANCES CLARE
BOOKED SOLID

ROXY LA ROCCA

WIZARD OF THE HARP

LUBIN AND LEWIS

Booked Solid

LOEW CIRCUIT
Horwitz & Krause

BREAKAWAY BARLOWS

"Laughs and Thrills"
Management: PAUL DURAND

MARRIAGES

Pearl Regay to Ward De Wolf. Miss Regay will return to vaudeville with a new act, having secured a release from a three-year Shubert contract. Mr. De Wolf is a member of the cast of "Anna Karenina" now at the Playhouse, New York.

Max Sebeck, producer, and Muriel Cort, daughter of Bernhard Cort, actor, of 53 Lenox avenue, New York. The marriage is set for January.

Betty Lynn, ("Greenwich Village Follies" Shubert), to J. Basil Smith, ("Mecca"), November 1.

Josephine Blahn ("The Whirl of Mirth" vaudeville) in Calgary to Vincent Zachowski, Canadian ace.

DIVORCES.

Peggy Hopki, a Singford "Follies" girl, announced on her return from abroad this week that she would bring suit for freedom from her third husband. Stanley Joyce, a millionaire Michigan lumberman Joyce has caused to be published in a newspaper advertisement serving notice that he would not be responsible for her debts. Miss Hopki read the notice as she stepped off the steamer and went up in the air.

MUSIC MEN.

(Continued from Page 10.)
recording division this week to succeed Anton Heidl, resigned.

A recent publication of Joseph W. Stern & Co. is called "Sweet Cuban Love," a creation of Sam Perry, of the Commodore Hall Co. Victor Hyde is placing it in some of his shows.

Louis Cohen, for several years with Charles K. Harris in an executive capacity, is joining the Jack Mills publishing house, to also assume executive charge there.

The Q. R. R. Music Roll Co. Saturday bought out the Rythmodik Co. another word roll concern. Tom Fletcher, president of the Q. R. R., negotiated the deal. The Rythmodik's large classical catalog will be made a new feature of the Q. R. R., the former's popular issue having only been a secondary issue with the concern. The Q. R. R.'s nearest competitor in the popular music roll field is the Standard Co., manufacturers of the Arto rolls. The Rythmodik's factories will be shut down completely and the works transferred to the new Q. R. R. factory uptown. Muriel Pollock, Herbert Clair and the other Rythmodik popular music recorders will not be associated with the Q. R. R. and will

JOVEDDAH

ALWAYS WORKING

Better Than Ever

—THE BREAKING HOUSE RECORDS

JOE

KENO

Playing "TIP ANILEY"
With "HONEY GIRL" at Cuban's Grand,
Chicago.
Direction: SAM H. HARRIS
BONE "HONEY GIRL" KENO Two
Weeks Old Today.

A Tremendous Hit in New York City

CEDRIC LINDSAY

AND HIS CIGAR BOXES

Direction: GENE HUGHES and N. E. MANWARING

JOE STANLEY AND JANE OLSON

"BETWEEN ACTS"

Direction: LEW CANTOR OFFICE

MAYE HUNT

"THE ORIGINAL" CHECK-UP GIRL"

Touring Loew Circuit

Booked solid Direction: HORWITZ & KRAUSE

WARWICK-LEIGH TRIO

FEATURING

LEAH WARWICK

AMERICA'S SWEETEST YODLER
IN AN UNUSUAL SINGING QUINITY.
Direction: HORWITZ & KRAUSE

JEAN GORDON PLAYERS

IN

"A HIGHLAND ROMANCE"

Booked Solid Loew Circuit Direction: HORWITZ & KRAUSE

PICTURE PLAYERS

If you have not already reserved space in the

15th ANNIVERSARY NUMBER OF

VARIETY

TO BE ISSUED IN DECEMBER

DO IT NOW

You Must Be Represented for World-Wide

Recognition

Pauline Baron



NAIO and RIZZO

The ACT With a KICK.
In
A Violin and Accordion
Quintet.
Direction: LEW CANTOR

NEW YORK THEATRES

CAPITOL Broadway
BEGINNING SUNDAY
The Branding Iron
With
BARBARA CASTLETON and
JAMES HIRSHWOOD.
REVIEW—SCENE—NEWS
Capital Grand Orchestra
Erno Rapee, Conducting

MARK STRAND

"A National Institution"
SWAY of 4th St.
BEGINNING MONDAY
GERALDINE FARRAR
in
THE RIDDLE: WOMAN
COMEDY—REVIEW—NEWS—SCENE
STRAND ORCHESTRA

Cohan & Harris Theat. 434 Eves. 430

SAM H. HARRIS Presents

"The Popular Sam"—The World

"WELCOME STRANGER"

A New Comedy by AARON HOFFMAN
With GEORGE HENRY

JOHN GOLDEN Presents

FRANK BAUM in

"LIGHTNIN'"

GAIETY Broadway 44 St. Dec. 1932

Knickerbocker Broadway 109 St. Dec. 1932

GEORGE M. COHAN'S Company in the New Musical Comedy

"MARY" Isn't it a Grand Old Game?

HUDSON Theat. W. 430 St. Dec. 1932

GEORGE M. COHAN'S Production of

"THE MEANEST MAN IN THE WORLD"

MR. COHAN in the Title Role.

REPUBLIC Theat. W. 430 St. Dec. 1932

EARL CARROLL'S

"The Lady of the Lamp"

An Unusual Play by Earl Carroll.

WITH

—GEORGE SAUL — ROBINSON REYNOLDS—

ELTINGE Theat. W. 430 St. Dec. 1932

STENNING 5 St. MATS. TUES. & SAT. 1932

"LADIES' NIGHT"

A New Fable in Three Acts. With

J. CUMBERLAND CHARLES RUGGLES

ALVIN KING EVELYN GOODILL

GOOD TIMES World's Largest Show at Loew's

DAILY | **HIPPODROME**

SEATS SELLING EIGHT WEEKS IN ADVANCE

Belasco Theat. W. 430 St. Dec. 1932

DAVID BELASCO Presents

FRANCES STARR

in "ONE" A NEW PLAY BY

EDWARD KNOX.

CENTURY Theat. W. 430 St. Dec. 1932

Scenic & Stage. Matinee Wed. and Sat. at 2 P. M. (MATTOK and BUREN) GIFT FOUNTAIN

SHORT REVOLUTIONARY SINGING

EVIL SHOWS 11 N. E.

Welsh Extravaganza of the Orient

COMPANY OF 60 — 11 MEN

DRIVE PERSPECTOR Presents

"Enter Madame"

WITH

GILDA VARESI NORMAN TREVOR

FULTON Theat. W. 430 St. Dec. 1932

THE BRADY, Dec. 1932. Mat. Tues. Wed. & Sat.

PORTLAND NOTES

"Rube" Beckwith, a 100 lb. (Ore.) boy, well-known in the circles in the East, appears in the headline act at the Orpheum this week as accompanist for the Hart Twins.

Millon Beaman, manager of the Baker, is still convalescing at his summer home at North Beach, Wash.

Heien Baker, popular stock actor here, is playing leads with the American Lido-graph Company, &

The exhibitors should keep to the right a safe proposition.



The Man Behind

DETERMINATION

Capt. F. F. Stoll

WHO HE IS--

Capt. F. F. Stoll, Author of "DETERMINATION," "THE SOUL OF MAN," "THE HOME OF MAN," and "DECEPTION," was born in the city of Chicago; was appointed General Superintendent of Carriers of the Chicago Postoffice during Cleveland's last Administration; was 26 years old at the time of his appointment; had 1,700 carriers under his supervision and 1,300 clerks; was the youngest man ever appointed to that position of responsibility. He organized the Post Office Employees' Mutual Aid Association and was its President for two consecutive terms. This Association today is still in existence and has thousands and thousands of members.



He was Postmaster of the National Democratic Convention held in Chicago at the Coliseum the first time the Hon. William Jennings Bryan was nominated for President. He conceived the idea of delivering mail on the floor of the convention hall to the delegates direct and, therefore, was honored with this appointment.

It is claimed by the press of Chicago that more improvements were inaugurated during his term as Chief of the Free Delivery Service in Chicago than during the previous fourteen years.

He was a member of the Illinois National Guard on the staff of Col. Sanborn of the First Illinois Infantry. The Hon. Frank O. Lowden, the present Governor of Illinois, served on Col. Sanborn's staff at the time as Lieutenant Colonel. The First Illinois Infantry saw service during the Spanish-American War and served with distinction at the battle of El Cana, Cuba, and during the World War lost more men than any other regiment in service.

He was offered the position of Postal Director of China by the Great Chinese statesman, Li Hung Chang, who visited America during Cleveland's last administration and became very much interested in the postal service of America. Capt. Stoll was recommended for this position by the Hon. Wilson S. Bissell, then Postmaster General.

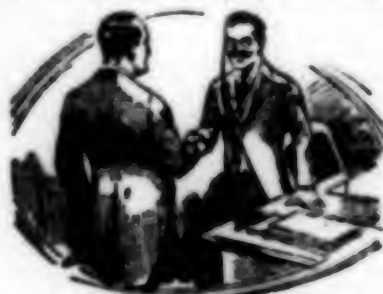


Capt. Stoll resigned his position after serving four years in the Post-office Department. He traveled very extensively in all parts of America. During the Klondike rush he went to Nome, Alaska. He was one of the original locators of the great Mida District. Nome at that time was the wildest town in the world. Adventurers came there from all over the world after gold, gold, GOLD — the gambler, the woman of the underworld, the man who changed his name



to forget his past. Law and order were not known. Six-shooters predominated. Fortunes were made, yes, and fortunes were lost over the gambling tables. The United States Government at that time had not established any system of law and order. In 1908 he was Director General of the Elks' festival in Salt Lake City, Utah. It is claimed his generalship and executive ability made the festival the colossal success that it was. It brought thousands and thousands of people from the entire western country. The entire scope, plan and all detail were under Capt. Stoll's personal supervision.

The Hon. Theodore Roosevelt and Capt. Stoll became personal friends while Capt. Stoll was in the Postoffice Department. Roosevelt was a United States Civil Service Commissioner, a hold-over from the Harrison administration. He was reappointed by Grover Cleveland, and it is claimed that he made one of the greatest Civil Service Commissioners that ever held that position. Capt. Stoll had written several short stories and conceived the idea of writing a dramatization on the order of a Drury Lane conception. He was financially interested in "AMERICA," which was produced during the World's Fair at Chicago by Kiralfy Brothers. It was one of the greatest spectacular productions that the world had ever seen and will go down in history and in memory by those who were fortunate enough to see it as a work of master mind and brain.



Late in the fall of 1908 Captain Stoll went to Washington to pay his respects to the Hon. Theodore Roosevelt, then President of the United States, who had succeeded the late lamented Hon. Wm. McKinley. Col. Roosevelt, being a writer of note himself, became very much interested in Captain Stoll's conception of a human interest story to be dramatized.

Captain Stoll had conceived the idea of going to London, living in the Whitechapel District among the most noted crooks in the world. He wanted to get the atmosphere of everything underworld. He skeletoned his story through the courteous connection and assistance of the Scotland Yard Detective Force. Every point of interest in the Whitechapel district was visited in eight months. While there Capt. Stoll met every underworld character of note; crooks, dopes, stool-pigeons, fagots, fences, the coster. He lived in their atmosphere, in their dens and became known among them; in Chinatown, which is at the West India Docks, the most noted Chinese quarters in the world, he met morphine fiends and opium fiends. The horror of it cannot be described. He came in contact with the leading Chinese who had protection for this vice. Seventy per cent. of the population of the Whitechapel District live in the atmosphere of crookedness. The law they also, in all parts of London to make the He met London society and its nobility.



do not fear. The author gathered data, British atmosphere of the story complete.

After a year in the Whitechapel District and in London, he traveled to Paris, where data was also gathered among the Apaches. He lived with them many months, and this data was obtainable through the courtesy of the Parisian Police Chief and Chief of Detectives. The French crook is an entirely different type than the British crook. He is more bent to murder and absolutely fearless. In Paris at the time the author was there a good many American crooks were housed under cover. After all this data was gathered, in over two years' work,



the author came back to America and decided, upon the advice of friends, to write his conception in scenario form, but first he traveled all over the entire world in over two and one-half years. Capt. Stoll is a member of the Green Room Club of New York City, whose membership consists of the most noted actors, screen artists, composers and authors of the world. The author has lectured in all parts of the country on the title of his story, "DETERMINATION," and all his lectures have been for charity.

The story has the unanimous opinion of the press and public. "The greatest human interest story ever written." Dr. E. B. Porter, the world's great reformer, president of the New York State, states, "It is a story that will shake the people from their slumber and arouse them to the realization of the truth." The story is of the world, and it is the story of a master mind.

Another endorsement says, "If I did not know you in person I would willingly believe that you had supernatural powers in writing a story of this kind, but I know you have not. Your story will live as a masterpiece in the great literary public." The story of "DETERMINATION" is the most noted story ever available. Production is actually under way. The studio is at Greenwich, N. Y.

Producers: United States Photoplay Corporation 227 West 45th Street NEW YORK CITY

NEWS OF FILM WORLD

Mlle. Dada, the dancer, has been signed by the Regfield Cinema Corporation.

Inter-Ocean is celebrating its fifth anniversary this month as a film importer and exporter.

William C. De Milles' "Mid-Summer Madness" will be released by F. P. L. next month.

The Strand, Albany, another link in the chain of Mark Strand theatres, will open Nov. 5. It was erected at a cost of \$1,500,000.

The National Film Corporation's next chapter of the Tarsan films, "A Son of Tarsan," is nearing completion under Harry Nevier's direction.

The Federated Film Exchanges of America will hold their next convention at the Statler, Detroit, Nov. 14-16.

The Bradford, Newark, N. J., will open Christmas. It will seat 3,000, and is the third theatre to be controlled by Fabian.

Margaret Hoover will be starred in Edward Hemmer's production, "Sunshine Harbor," by J. N. Wilson. Howard Hall will be seen in the support.

Harry Bushman, N. Y. branch manager of Famous Players, returned to New York Wednesday after several weeks in the Maine woods. In his absence Harry Inamo was in charge of the exchange.

J. Parker Reed, Jr.'s, next Associated Producers' production for release in December is "Love," from a story by Louis Joseph Vance. Louise Glum is featured.

An educational campaign in connection with Maurice Tourneur's production of J. Fenimore Cooper's classic, "The Last of the Mohicans," is being planned on the picture's release in January.

Marshall Henderson, a film man from Shanghai, is in New York looking over the American market with a view to selecting films for the China territory. He is the guest of Robert W. Priest, president of Film Market, Inc.

Clifford Robertson, casting director for Goldwyn, has renewed his contract with that company for another year. He is an Englishman and came to America 11 years ago, first as an actor in pictures and later as a director.

A. C. Robinson, general publicity representative for Henry Miller for a number of years, has been appointed exploitation manager for the New York Exchange of the Famous Players and is making his offices at 79 Seventh avenue.

Helen Rockwell, who has served three years as reviewer on several of the picture trade journals, leaves for the Coast Nov. 10. She will have general charge of Alan Dwan's publicity department.

Arthur Brisbane, the editor, addressed the Associated Picture Advertisers at luncheon Oct. 28 at the Cafe Boulevard. He took a slam at film press agents whom he called "notice hunters" and said if a picture was worth screening it was worth advertising in the regular way.

Andrew J. Callaghan, who is in New York on a business visit, announces that Beanie Love's long-projected trip to England for scenes for "The Old Curiosity Shop" will be made early in the new year. Miss Love is now at work on "Penny of Tophill Trail."

In the New York offices of the Anita Stewart company Tom North has been installed as assistant general manager. William Lahey, who has been attending to publicity and exploitation, is no longer hooked up with the home office. In the future Mr. Lahey will be active on the west coast.

Sam Ronin, owner of the new Lincoln, Brooklyn, was tendered a bachelor dinner at the Hotel Astor last week by his associates of the Theatre Owners' Chamber of Commerce. About 40 were present and a substantial gift was presented to the groom to be. Ronin was married Tuesday.

Charles F. House, manager of the Midway theatre, Rockford, Ill., engaged an aviator to fly over his city and drop 10,000 tickets on the main business district, advertising the four-day run of "Earthbound." Of the 10,000 tickets, 200 contained the manager's signature, which were honored at the box office for admission.

Mme. Alla Nazimova is to appear

In a screen version of "Camille" for Metro. The Dumas estate is said to have disposed of the picture rights to the piece to the film company for \$22,000. Under the French law the copyright is perpetual and therefore, although the story would have been free of copyright in this country because of age, is fully protected.

The Commonwealth Co. has taken a lease on one-half of the fifth-floor of 129 Seventh avenue from the Famous Players. The New York exchange of the corporation is reported as having done a greater business in the year just closed than the Realart and the Select together in the entire country, but despite this and for the sake of efficiency the experts decided to cut down the office space one-half and leased it to Sam Zierler of the Commonwealth for \$7,000 per annum.

Charles K. Harris, the music publisher, is entering the film producing field in association with his brother, Harry Harris, of Milwaukee, and Joe M. Harris, of Chicago.

The Charles K. Harris Feature Film Company has been incorporated in Milwaukee, with a capitalization of \$350,000. A part of the stock is to be sold. The new Harris company will start producing in Chicago using Spoor's Broadway studio. The first feature will be "The Woman without a Heart." The Harris family home is in Wisconsin. Harry Harris is rated a millionaire.

The Jewish Actors' Union and the Theatre Owners' Chamber of Commerce of New York have a grievance against Charlie Chaplin for his failure to attend a luncheon and a dinner in his honor. The actors arranged their affair for Saturday night a week ago and Chaplin was to have been the guest of honor but he failed to show. Last week Tuesday afternoon the T. O. C. of C. expected Chaplin at their regular weekly meeting. There were 300 theatres represented at the luncheon but when it came time for Chaplin to be put in an appearance. The special guests at the T. O. C. of C. is to be a regular feature of their meetings about once a month in the future and noted people in the industry will be invited. The Chamber feels deeply the slight which the English comic inflicted on them.

PICTURE PLAYERS

If you have not already reserved space in the
15th ANNIVERSARY NUMBER OF

VARIETY

TO BE ISSUED IN DECEMBER

DO IT NOW

You Must Be Represented for World-Wide
Recognition

A Sure Hit!

THERE'S one exhibitor who doesn't like to show Paramount Mack Sennett Comedies.

His theatre is next to an Old Ladies' Home, and every time he shows one the audience laughs so hard that all the inmates wake up and complain.

For theatres like that there are lots of comedies that won't cause complaints.

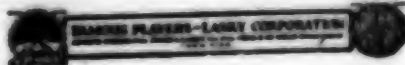
But for the other theatres—the one's that don't mind laughter—there is only one brand of comedies that will do—

Paramount-Mack Sennett!

The recent releases are:

"It's a Boy"
"Fickle Fancy"
"My Goodness"

"Don't Weaken"
"Home Brew"
"Movie Fans"



Paramount Mack Sennett Comedies

SOUTH AFRICA

By H. HANSON.

CAPE TOWN.

Cape Town, Oct. 2.

OPERA HOUSE—(G. Fallows, Mgr.). Leonard Hayne Dramatic Company, melodrama. Business fair.

TIVOLI—(J. S. Goldstone, Mgr.). Only variety theatre in Cape Town. Commencing Sept. 15, "Look Who's Here," revue in two acts. First act excellent; second act, although passable, drawn out and tiring, bringing smile near to midnight and numbers of the audience leaving. Jack Sprightly, funny. Dorothy Summers and Ruby Westworth did well. Dancing of Iris White was one of the outstanding features. Capacity business.

ALHAMBRA—(M. Foster, Mgr.). Picture. Sept. 14-15, "It's a Boy," featuring Taylor Holmes. Sept. 16-17, "Seven Keys to Bald Pate," Sept. 18-19, "Lifting Shadows," starring Jimmy Weldon. Sept. 20-21, "The Night of Way," featuring Bert Lytell.

WOLFRAM—(G. Phillips Mgr.). Sept. 14-15, "Black House," featuring Constance Carter. Sept. 16-17, "The Shadow of Rosette," starring with Elaine Hammerstein. Sept. 18-19, "The Triangle Comedy," starring Taylor Holmes. Sept. 20-21, a Vitagraph drama, "The Combat," starring Anita Stewart. Sept. 22-23, Goldwyn's "Thirty a Week," Tom Moore in the lead.

GRAND—(C. P. Bond, Mgr.). Good business. Sept. 14-15, "Cyclone Higgins," D. D. featuring Bushman-Jayne. Sept. 16-17, "The Hell Cat," starring Geraldine Farrar. Sept. 18-19, "General Post," Sept. 20-21, "The Inner Voice," Sept. 22-23, "Just a Wife," Roy Stewart.

MAJESTIC—(H. Phillips, Mgr.). Sept. 14-15, "The Fortune Hunter," featuring Marie Williams, also the serial "Crimson Stain Mystery." Sept. 16-17, "The Hopkins," starring Mabel Norman. Sept. 18-19, "The Dealer and Gloria," starring in "Don't Change Your Husband."

RAILWAY INSTITUTE—The Car. A Independent has screened Sept. 17-18, "The Gentleman Rider," featuring Violet Hobson and Stewart Rowe.

RAILWAY INSTITUTE—Sept. 22-23, the Citizen Amusement, Ltd., screened "12-10," also a two-reel comedy, Charlie Chaplin in the "Hospital Orderly."

GLOBE—(Woodstock, H. Lerner, Mgr.). This moving picture hall, one of the most popular in the suburbs, is now under the able management of H. Lerner, late of the Majestic.

Although the Citizen Amusement, Ltd., has given up the idea of building theatres it is touring several films, one two and three night stands.

Variety's correspondent has lately returned from a trip up country, and it was strongly been brought to his notice the need for really first-class attractions. The shows at present going around are very feeble, and the talent exhibited of a poor quality. There is money in the country for amusements and the public is willing to pay a good price for it, but it must be first-class. At the conclusion of the tour it was suggested that big stars were booked, but up to the present nothing extraordinary has been reported. Strong rumors have been going around that big opposition is on the horizon as regards the moving picture business, and probably that accounts for the energy displayed by the African Theatres Trust and Film Trust to strengthen their position in the film world.

JOHANNESBURG.

HIS MAJESTY—The New London Dramatic Company, starring "The Lute Annie," by Edward Clark. Playing to excellent business for three weeks. A clever play. Week commencing Sept. 20, "Tilly of Bloomsbury," by Ian Hay.

STANDARD—Week Sept. 12, Irish actor, Allen Doone and Company, supported by Edna Keeley, in "Lucky O'Brien." Farewell week commencing Sept. 20, "Harry of Ballymore."

EMPIRE PALACE—(G. Fletcher, Mgr.). Fine. Variety hall doing big business. Week Sept. 13, H. J. Corner and Company presenting "Symphony," a musical ensemble. Irene Magley and Monte Wolf specialty act. Winter and Dunny specialty act. Smilletta Sisters wire act. Little and Miss Barnes comedy act. Les Artiste and Dandy. Ray, bar act. Mullany Bros. comedians and dancers. Alf and Percy comedy acrobats. Week Sept. 20, H. J. Corner and Company, musical act. Irene Magley and Monte Wolf, specialty act. Winter and Dunny specialty act. Smilletta Sisters wire act. Gibson Duo, comedians and dancers. Two Canadiana, instrumentalists. Bettie and Blaise Hume comedy act. Mullany Bros., comedians and dancers.

NEW HJOU—(H. Fisher, Mgr.). Doing capacity. Week Sept. 13, the

part Metro drama "Revelation," featuring Nazimova. Sept. 20-22, "The Thoroughbred," Vitagraph, starring Alice Joyce. Sept. 23-25, "The Courage of Marge O'Doona," Vitagraph, featuring Pauline Starke and Niles Welch.

PALLADIUM—Sept. 13-15, Select drama, "The Rascal Way," featuring Clara Kimball Young. Sept. 16-18, "Upside Down," 5 part Triangle comedy-drama, starring Taylor Holmes.

ORPHEUM—(M. Alexander, Mgr.). During Variety's correspondence stay in Johannesburg he was warmly welcomed by Manager Alexander (late Manager of the Capito in Tivoli). This excellent and commodious hall is doing excellent business. Week Sept. 13, Lyle Jeffries and Jack Kershaw, Clark and Gerrard, knockabout comedians. Sept. 14-15, "Captains Swift," 5 part Vitagraph, featuring Earl Williams. Sept. 16-18, "Under Suspicion," 5 part Universal, starring Ora Carow. Sept. 19, "Hugger and Dugger," comedians. Ada Miley, contralto. Sept. 20-22, "Little Miss Cythara," 5 part Paramount, featuring Vivian Martin. Sept. 23-25, 5 part Brookline drama, "Cynthia-of-the-Minute," starring Leah Baird.

CARLTON—Sept. 13-15, "The Acrobat of Death," 6 part Tower drama, featuring Loretta Albertine. Sept. 16-18, "Alias Jimmy Valentine," 5 part Metro, starring Bert Lytell. Sept. 19-21, "Nan of Music Mountain," 5 part Paramount, featuring Wallace Reid. Sept. 22-24, "Her Five-Foot Highness," 5 part

Universal comedy-drama, with Edith Roberts in the lead.

JETTES—Sept. 12-14, "Fair and Warmer," 5 part Metro, featuring May Allison. Sept. 15-17, "The Brand," featuring Russell Simpson. Sept. 18-20, "King Spruce," 5 part Pathe, starring Mitchell Lewis. Sept. 21-23, "The Confession," 5 part National, featuring Henry B. Walthall. Sept. 24-26, "Twin Pawns," 5 part Pathe, starring Mae Murray. Sept. 27-29, "The Trembling Hour," 5 part Universal, with Helen Jerome Eddy.

AROUND THE COUNTRY, Week Sept. 20, **HIS MAJESTY**—Pretoria, Lyle Jeffries and Jack Kershaw, Dermot and Dandy. Pictures.

CRITERION—Bresol. O'Brien and Lady. Three Camlens. Pictures.

RUKO—Marristburg, Natal. Jules and Annette Garrison, Ragin. Pictures.

SCOTT'S—Marristburg, Natal. Miss Amy Coleridge and Company in "The Thief," and "The Land of Promise."

CRITERION—Durban, Natal. Barney and Nora Moore, La More and Dog. Dorothy Storm, Ford and Aldous. Pictures.

THEATRE ROYAL—Durban. Gilbert and Sullivan Opera Co.

GRAND—Port Elizabeth. New Comedy Co. staying. "Business Before Pleasure," "Tolash and Perimeter," "Teg O' My Heart."

PALACE—Bulawayo, Rhodesia. Musical Comedy Co. staying. "Kathleen," "Yes, Uncle!" "Our Miss Gibbs."

Week Sept. 27.

STANDARD—Johannesburg. Miss Amy Coleridge and Co. in "The Thief."

OPERA HOUSE—Pretoria. Alben Doone and Co. staying. "Lucky O'Brien" and "Old Donagel."

VAUDVILLE—Krugersdorp. Transvaal Major J. W. Harris War Films.

THEATRE ROYAL—Durban. Gilbert and Sullivan Opera Co. Amy Coleridge, at present touring South Africa, has come into a fortune of £30,000.

At the New Bijou, Johannesburg, for the week Sept. 27 "The Miracle Man" was screened.

The film "The Return of Tarzan" has arrived in South Africa, and will shortly be released.

The film version of H. de Vere Stacpoole's novel "The Vulture's Prey" is nearing completion at the African Film Production Studios at Killarney, Johannesburg, under the production of Dick Cruikshanks and William Bond.

Ada Reeve and Company open at His Majesty's theatre, Johannesburg, Nov. 1 in "The Merry Widow."

Charles Emerald, of Emerald and Dupre, has married Adele Steller Nesbit. The event took place at Durban, Natal.

JACK PICKFORD DIRECTING.

Los Angeles, Nov. 2.
Jack Pickford is to become a picture director if he accepts the offer made him by Marshall Neilan, then returning from abroad. Pickford's contract with Goldwyn has expired. It is said young Pickford became quite ill after arriving here.

Goldwyn Buys Three Stories.

Goldwyn bought three stories this week through Jay Packard. They are "The Greater Light," by Mabel Knightley; "Wings," by Beth Slater Winston, and "The Bishop of Catectown," by John Trotwood Moore. The latter is intended for the use of Will Rogers.

PICTURE DIRECTORS

THE 15TH ANNIVERSARY NUMBER OF

VARIETY

ISSUED IN DECEMBER

will carry a special supplement devoted to your craft.
You cannot afford to be among the absentees.

WILLIAM VANDERLYN
ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

"Character Portrayal Superb"

—New York Tribune.

That's how the New York press characterizes the work of Lionel Barrymore in "The Devil's Garden," shown under the New York Strand's

Associated First National Franchise

This picture is a demonstration of the high quality of productions offered under the First National franchise plan. The press and public, as well as the exhibitor, have cause to recognize the worth of First National pictures. Read what the critics say of

Whitman Bennett's

presentation of his personally supervised production

Lionel Barrymore
in "The Devil's Garden"

PORTRAYAL IS SUPERB.

"The screen version of 'The Devil's Garden' is better than the novel and better than the stage play because of the splendid way in which it has been handled. Great credit belongs to the scenario writer, the director and actors for leaving the characters as they were, of the earth earthy. Lionel Barrymore's portrayal of the chief character is superb. The supporting cast is excellent. It is a splendid picture."—New York Tribune.

STRONG CHARACTER ACTING.

"Lionel Barrymore is seen in a role that opens the way to his usual strong character acting."—New York World.

A POWERFUL PLAY.

"The play moves powerfully to a logical end, aided by Barrymore's remarkable acting."—New York Herald.

CONVINCING CHARACTERIZATION.

"Lionel Barrymore makes his characterization convincing and terrifying. The supporting cast is good."—New York Telegraph.

ROLE OF SUPERMAN.

"Mr. Barrymore is an usual a faithful portrayal of the role of superman. Boris Rankin does some fine acting, and Mae McAvoy does her bit well."—New York News.

"Lionel Barrymore scored another triumph at the New York Strand in 'The Devil's Garden.' It is a

powerful adaptation of W. B. Maxwell's novel. Mr. Barrymore's genius is actually 'living' the part he plays on the screen is more evident than ever in this picture. The supporting cast is excellent."—New York Tribune.

CREATES NEW CHARACTER.

"A new character—as great as any of his stage roles—is created by Lionel Barrymore in 'The Devil's Garden.' In his emphasis of the personality lies the strength of the picture. There is also the melodrama—a torrent of violence. The character is like no other that he has ever done. The story itself is dramatic. A sort of 'La Tosca' theme in an Eastern waters setting. But the real reason for being filmed in Lionel Barrymore."—New York Globe.

ARTISTIC AND VIVID.

"The Devil's Garden is well done. The natural settings are artistic and vivid. Barrymore has given great in just such parts and his character in this piece is beyond cavil."—New York Mail.

TENSE DRAMATIC ACTION.

"A far-ouful piece of work with tense dramatic action. Mr. Barrymore sustains the characterization vigorously."—New York Post.

STRONG AND STRIKING.

"It is strong meat from the striking novel by W. B. Maxwell, just the kind to enable Barrymore to show his unusual powers in making it suitable for the public digestion."—New York Sun.

An Adaptation of W. B. Maxwell's Novel

Directed by KENNETH WEBB

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

\$25,000,000 ANGLO-AMERICAN PRODUCING DEAL IN MAKING

Fairbanks Said to Have Tied Up to New International Promotion—Say Mary Pickford Will Produce Abroad—Four Studios Planned.

Los Angeles, Nov. 3. Three financiers left England early this week headed for this city, about to close a \$25,000,000 picture deal for production.

Half the amount is already underwritten on the foreign exchange, the other half to be written in America.

The promoters of the scheme have had a man here for the past year, working as an actor in several studios and reporting regularly to his principals on conditions.

Douglas Fairbanks has already said his home here and will, it is reported, be one of the stars of the new concern, with Mary Pickford scheduled to work abroad.

The company will have four large studios, one here, said to be Brunton's, the others in South America, India and the fourth either on the continent or in London, the latter said to be Sir Oswald Stoll's.

This is the company with which it is understood William A. Brady and Lord Beaverbrook are working in conjunction. It should link in with Charles Cochran's London company which will produce and build a big theatre in each country to exhibit its own pictures.

COAST PICTURE NEWS

Los Angeles, Oct. 29. A reception was held at the Goldwyn studios to celebrate the safe return of Cullen Landis, film actor, who was lost for two days and a night in the Sierra Madre mountains without food. Landis started out from Little Lake with five friends on a deer hunt. He struck the trail of a deer and wandered from his companions. The first night he stayed in a cave. The weather was cold, but he lighted a fire. This drew a pack of coyotes, he says, and they howled at the actor, but made no attempt to attack him. At dusk of the second day Landis mounted a high mountain to make a survey of his surroundings. He saw two tents and an old prospector and his family. The next morning the prospector guided Landis back to his camp, a distance of 25 miles, impossible except by foot. His friends had given up hope of finding him.

Charles Bauman has brought suit in the Federal Courts of New York for \$122,270 against Mack Bennett, which he alleges is due him on a

contract by which Mack Bennett secured his services for \$500 per week and 5 per cent. of the profits accruing to Bennett through eastern releases. Bauman alleges Bennett broke the contract after it had run but half of its term when he discharged Bauman last November from his position as eastern representative of the Bennett interests. Bennett rose to the imputation he has violated any of his contracts and asserts Bauman, as relieved of his New York duties for cause.

J. Parker Head, Jr., who was taken to the St. Catherine's hospital in Santa Monica in a weak condition from overwork and had a nervous breakdown, has been moved to a private hospital in Pasadena, and is on the road to recovery. The doctors say that he will be able to be about in a week.

In three damage suits filed in the Federal District Courts John Crossett, property owner, asks \$15,000 actual and punitive damages of the Fox Film Co., named in the complaint John and Richard Lee and John Lee. Crossett alleges that his grass and shrubbery were trampled on by the defendants, that they dug holes and ditches and otherwise mounded up his grounds. When he protested he says he was forcibly made a prisoner for over an hour and manhandled. He asks \$10,000 damage for the property and \$5,000 for the rough treatment and imprisonment. Tom Mix is declared by the attorney for Crossett to be the chief person responsible for the trouble which led to the filing of the complaint.

Paul Raymond, a member of the Metropolitan opera for eight years, has arrived in Hollywood and bought a home.

William H. Crane has decided to make Hollywood his future home.

ELECTION RETURNS IN PARIS.

Paris, Nov. 3. The Chicago Tribune gave a private picture entertainment at the Marigny Tuesday night for Americans wishing to hear the returns from the election.

MITCHELL LEWIS

STARRING IN

JACK LONDON STORIES

FOR MOTO.

James Oliver

CURWOOD'S

"Isobel"

THE TRAIL'S END"

Moved ARTHUR JAMES, motion picture chief of "The Moving Picture World" to say

"THIS IS A PICTURE WHICH IN THEME, IN DIRECTION AND IN ACTING WOULD BE ACCEPTABLE AS A RELEASE FOR ANY OF THE GREAT PRODUCING COMPANIES AS A SPECIAL."

STATE RIGHTS NOW SELLING

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GEORGE H. DAVIS

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JOE BRANDT

1000 BROADWAY, NEW YORK CITY

INSIDE STUFF ON PICTURES

Across the 59th street bridge, but a short way down the road leading to Jamaica, is a large sign saying that shortly the largest studio in the world will be built there by Selznick. Neither the wind, heat, snow or rain of several years has been able to obliterate the lettering.

When George Eastman was notified in Rochester, N. Y., that according to press dispatches he had been elected a director of the Metropolitan Opera Company, with Frederick A. Julliard, of New York, he said that he could not comment, as he knew nothing of it. It is considered that the election of Mr. Eastman is by way of recognition of his generous patronage of arts and his founding in Rochester of the Eastman School of Music.

A new situation in the State right field has developed with the report of returning salesmen from various parts of the country. They state that there is no way whatever for the feature picture selling on a State right basis of \$75,000.

Independent exchange men will not risk the playing of features of that caliber. They are afraid to buy because buying means they have to tie up money as deposits and put the pictures on the shelf, waiting in the interval for a break in the first-run houses. Of the latter condition, it is almost impossible to wedge in with a picture made by independent producers costing less than \$150,000.

The only room for independent pictures on the market on the State right plan is for productions costing and figured on the basis of not more than \$20,000. With this a play can be had and sufficient time secured from the smaller houses to make it worth the independents' while. Otherwise they predict gloom for the salesmen who have been sent out from New York to dispose of a \$75,000 production.

They report that in the middle west and the west proper the pictures getting the biggest play are "Westerns." These are preferred to the society films.

They also report the fact that Omaha, Des Moines, Kansas City and St. Louis can stand for more independent exchanges. None of these cities average over three independent exchanges.

In "Firebrand Treason," starring Buck Jones, Winifrede Westover's ideas for style in dressing for the wild and woolly west were most absurd in one part she skips about in flowered taffeta draped at the back, with lace frilling around the neck. Then again she wears a model of white spotted material, the skirt in three tiers, with a large satin sash tied in a bow at the side, but when riding she wears the proper rig, high boots, khaki riding, etc.

Some of the lighting effects were bad. At one time Jones is riding at midnight. After riding a few yards it becomes bright, and that is how the light runs until he reaches his destination.

Miss Westover's make-up seemed somewhat puffy, and her eyes were made up too heavy.

Buck Jones works hard all through the picture, and in one scene does a remarkable fall from a horse.

A film comedian must have thought he was in the studio doing a scene when he walked through the tea room of the Hotel Plaza the other afternoon wearing his derby, carrying a cane in his hand, and a cigar in his mouth. The scene might have been funny on the screen, but the Plaza crowd tilted their noses at it and the comedian.

Paul Mooney, general manager for Louis B. Mayer, is inventing in the city for a number of stories for the screen. The latest that he secured is "It Happens to Everybody," a play by Harry R. Sheldon. The stories are being bought on speculation by him.

HOTEL HOLLYWOOD

THE HEADQUARTERS OF THEATRICALS DEPT.



HOLLYWOOD LOS ANGELES CALIFORNIA.

CLOTHES IN PICTURES.

What Carmel Myers looks in acting powers she atones for in the gown of "Gilded Dreams," starring her. In a summer frock Miss Myers looked delightful. It was made very full, with numerous rows of leaves starting half way down the skirt to the hem. Sweet was the hat of white chiffon, with a wreath of lilac gracefully laid round the crown. Another dress somewhat after the same style was of organdie, heavily embroidered in details.

A ball was given in honor of the heroine, for an opportunity to meet some wealthy man who would make a very desirable husband. It is here Miss Myers wears an attractive evening gown of brocaded material, with large gilded rose for shoulder straps.

A bathing suit that would be worth while copying for next summer was of black satin, with bands of black patent leather, outlined in white. The bodice was quite plainly made excepting for a lacing down the front, finished off with a large bow of black at the side.

One article of wearing apparel unbecoming was a cloth coat, with the top of taffeta. It did not seem to have any style, but at the rest of M. Myers' clothes did.

A black taffeta frock was neat and made simple, with a wide scarf of check muslin, covering the shoulders, caught in at the waist with a narrow leather belt. Another dress was of black, but this time of lace, frilled at the hips, with embroidered silk forming a vestie in the bodice.

Catherine Calvert, Ralph Graves and Buster Collier leave for Mississippi next week for the filming of "The Heart of Maryland." Tom Terrier will direct it.

"Twin Beds" in pictures featured Mr. and Mrs. Carter DeHaven at the Strand. Mrs. De Haven is a tiny little lady who effects very short skirts, the ingenue look, and that sort of thing. About the boudoir (and most of the plot centered there) she wore a hooped out affair of lace, which was simply constructed by sewing row after row of wide shadow lace together. Under this pantaloons of lace fasten at the ankle. Her party frock was of taffeta, with an old-fashioned bodice, and the corset shirt cut off here and there with festoons of ruffles. Helen Raymond as Henrietta Maud had some well-built gowns, designed for a heavy figure. She wore them well, especially one of black satin, with a drape of silk lace over the shoulder and punched down one side only. She affected another gown of organdie to match a head dress with sprays of Paradise, suggesting that she is the wife of a successful tensor. A scene with Carter DeHaven leading a number on the stage introduces a lot of chorus girls and a badly dressed prima donna who wears a Japanese costume as awkwardly as if it were a suit of cotton pajamas. The prima donna of the tenor warns him after the finale, "Cut that hair short 20 seconds, James!" Like many a faithful wife behind the scenes she waits for her handsome hubby with a glass of water and the throat spray, to say nothing of the eagle eye!

The exciting race picture of "Man O' War" and "Sir Barton" thrilled the ladies, but suggested nothing in the way of clothes, except, perhaps, the correct tuggery for the race track. Some very chic costumes were caught close-up in the boxes.

The picture "Officer 666" promises to be as big a laughing success as the play, with Tom Moore excellent in the chief role.

Jean Calhoun, who plays the part of Helen, had no worry about clothes. She wore just a black taffeta dress with a scalloped cape, and an evening gown of velvet and beads. It was a draped affair with the much favored train hanging over her arm. The cloak worn with this gown was black velvet, set off by a large collar of ermine.

Lyonsella Bonner as her friend looked sweet in a taffeta wrap, trimmed with feather edging, while Kate Hunter as the aunt made a stately figure in an evening gown of organdie.

The two big sets used for this picture were handsome in appearance, especially the living room, where the majority of the action takes place.

Wanda Hawley, a pretty blonde, is the star of the picture, "Food for Scandal," rather a good story, although somewhat draggy.

Miss Hawley looked really sweet as one of the chorus ladies in the show "The Vampires." She was in pale blue chiffon with roses forming a hooped effect round the hips. Plainly and simple was a dress of heavy corded silk patterned in tiny ruffles. The material was caught up at the side into a large bow and ends. Sleeves were very short and puffed of silk fringe.

Smart was Ethel Grey Terry in a dark cloth suit, made high in the neck, with the collar and cuffs of fitch fur. The back had the cloth forming a cloak effect, the sides attached to the long tight sleeves. The hat was shiny black straw, turned up slightly at the side, with cross creasing edging the brim.

Harrison Ford had the best looking office for an unsuccessful lawyer—big arm chairs, two rooms, telephone—and he couldn't pay a bill of 25 cents.

Allie Lake in "Body and Soul" brought a lot of thrills to Lillian New York theatre. Psychopathic students might find interest in the dual personality of a little girl in Paris. She is a good little girl and a bad little girl—a sort of feminine Jehu and Hyde. Clothes spell each mood, so that one follows "Claire Martin" as an art student, dressed in a neat dark cloth dress with lace collar and cuffs, well befitting, to where she dons a cape of voluminous folds to go out to the store. She meets a highwayman, faints and falling to the pavement hits her head. Frights, chagrin! She is a bad little girl from thence; she goes about unaccompanied into cafes where a man buys wine and luxurious fruit for her, and as she peeks the pretty cherries off the stem he becomes inspired with the desire to paint a portrait of the vivacious little girl "Lorette" (as she calls herself). He is an artist with the usual studio lures, and the plot is inevitably daring. To win the girl he has a Parisian designer bring his mannequins to the studio, where a style review proves "the only thing a woman cannot resist is temptation."

The gowns displayed were more becoming to Miss Lake than the mannequins. One was a dinner gown of black net over a narrow metal cloth slip. The feature of this gown seemed to center in the shoulder straps, which were edged with fluted ruffles of tulle, and one rather wider frill down the back was enhancing. A gray chiffon velvet frock was decorated with a banquet coat with buttons right down the front, a fur collar along about the neck and a broadened skirt which perched out under the correctly long jacket. Dabbling the experiences of the vampish black gown, and the costly evening wrap in which she is thrown out into the streets of Paris, she may follow her return to the good little girl, and the clothes of more innocent appeal. Complimentary side up in the plot, but the final embrace with her American sweetheart is the end of the suspense.

A frock of unusual distinction is her final choice, a sort of velvet fitted princess top, with the flare over the hips wired out in molasses. About the edge of this wavy little skirt delicate are mounted in one even row. About the sleeves the flowers are repeated. The neck is a sort of old-fashioned roll fabric, which is conceivably to be untied when the lady shows the new bonnet upon her white throat by the voluminous skirt. The skirt of this frock is of oriental silk lace, many yards of which shivered about her slender hips flatter deftly, photographing with intriguing transparency.

FAMOUS PLAYERS' APPROACHES G. B. SHAW TO WRITE STORIES

Seek Leading Authors to Provide Material for New Series of Productions With All-Star Casts—Lorraine as "Ambassador."

Supplementing his statement of a new procedure in the star combination of picture producing and prior to his departure for a six weeks' stay on the coast, Jesse Lasky revealed an unusual situation by which the P. P. would prevail upon Bernard Shaw to write special scripts for picture making.

Lasky left Tuesday and accompanying him was Robert Lorraine, the English actor who first made his appearance in New York in Shaw's "Man and Superman." By co-incidence Lasky and Lorraine met when the latter was inspecting the British studios of the London establishment. Arriving in New York Lorraine again broadened his knowledge of the studios by visiting the Long Island branch. On this trip he will remain in Los Angeles with Lasky and inspect the studio conditions there. From Los Angeles he goes to Bombay, India, where he will again overlook the Famous Players establishment. Although Lasky declares that Lorraine's mission is an independent trip around the world, he (Lorraine) will on returning to London seek to prevail upon Shaw to write for the screen.

In reply to a query as to whether Lorraine might be considered the Famous Player's "ambassador" to the noted playwright, Lasky replied in the affirmative. "If Shaw can be at all induced to write special productions for pictures," Mr. Lasky said, "then I do not doubt but that he will write for us."

Lasky also availed himself before departing to describe the new angle in the star combination production system, which he supplemented by saying that George Fitzmaurice was soon to depart for Europe. He is to meet Ouida Bergere to Paris and immediately start on a European production with European stars on a picture with an international background. A comparison between this European picture and the American production with an all-star cast may be made from the east which is slated to make the "Affairs of Anatol" into a picture. They are Wallace Reid, Gloria Swanson, Bebe Daniels, Wanda Hawley (the latter two Healy stars), Agnes Ayers, Elliott Dexter, Theodore Roberts and Theodore Kosloff.

Lasky admits too that it is not unlikely that pictures with a combination like Miss Ferguson, Wallace Reid and Tom Mix will follow the "Anatol" production, and similarly Dorothy Dalton and Noel Clayton also in one cast. In addition Lasky says that the practicability of such pictures will only come with the prohibition of securing suitable material that will fit the talents of each individual star in the same picture.

He also said that before they had agreed to make the "Affairs of Anatol," and in view of other star combination pictures, the individual stars had been approached with a view of securing their consent to pose simultaneously. To this Lasky declares, they agreed.

The effect of such a production in time, Mr. Lasky believes, will set a new standard in distribution. He asserts it will mean lower runs, increased rentals, but the long run will offset the demand price. On this basis it is his belief that more profit can thus be secured.

Lasky further stated that the quintet of star authors, including Avery Hopwood, Mr. Gilbert Parker, Henry Arthur Jones (soon to arrive), Elmer Glyn and Edward Knibbs have been asked to write with a view to including in their material adequate parts for the stellar principals.

The "Affairs of Anatol" will be begun immediately, he said, with his arrival on the coast. The release would not take place before June 1928, he admitted. He anticipates that the feature will take four months in the making at the direction of Cecil De Mille. Asked for an approximate estimate, he refused to commit himself, but at the suggestion of a million smiled.

Pioneer has acquired the following rights to Florence Reed's "The Eternal Mother."

\$600,000 SAN JOSE STUDIO.

United States Co. Organized to Produce on Large Scale.

San Francisco, Nov. 3. San Jose will become a new moving picture producing center, according to the plans of the United States Picture Corporation, which held its first meeting at the Hotel Sutter here last week to launch the enterprise. Work of construction of a \$150,000 first section of a studio will begin at San Jose December 10. The completed studio will cost \$600,000.

The new corporation formerly intended to locate in the vicinity of Burlingame near the site of the new Pacific Studios lot, on a lot of land owned by Mrs. Winchester, an heir of the Winchester fire arms family estate, but owing to inducements to bring the enterprise to San Jose a definite selection of the site was made in favor of the latter. A luncheon given to the directors of the picture corporation by the San Jose Chamber of Commerce on Monday preceding the meeting here settled the selection of San Jose as the site of the new studio.

The directors present at the meeting included Charles I. Hoffa, president; Dr. John Stewart Gordon of Los Angeles, vice-president; Soren X. Christensen of San Francisco, general counsel; former Judge O. N. Hilton of Ontario, to head the scenario department; Charles H. Shaw of San Francisco, secretary and treasurer, and John Sebastian Williams, William J. Otis and E. Howard.

It was announced at the meeting here that production work would be under way early this winter.

ORPHEUM AS FILM MAKER?

Coast Hears Circuit Will Produce Own Pictures.

San Francisco, Nov. 3. According to a report circulated here last week simultaneously with the visit of Martin Beck and Mort Singer, the Orpheum circuit will produce pictures for its own theatres.

OPERATORS SETTLE.

Baltimore, Nov. 3. Settlement of the wage differences between picture exhibitors and the operators on the basis of a general raise in pay has been announced by Morris A. Rome, attorney for the Exhibitors' League.

Along with this increase the employers insisted upon a clarification of the arbitration clause in the agreement, with the operators so that future wage adjustments will be by arbitration.

The advance is from 70 cents an hour to 85 cents, the men having asked for 90 cents.

\$175,000 HAWAIIAN HOUSE.

San Francisco, Nov. 3. John H. Magnus, head of the Consolidated Amusement Company of Honolulu and Hawaiian Islands, arrived here last week on the S. S. "Matsonia" and announced large plans for the erection of a \$175,000 theatre in Honolulu. The Consolidated Amusement Company now operates theatres extending over the entire group of the Hawaiian Islands, practically controlling the entire theatrical and moving picture enterprise there.

A. W. Mather, another island manager also arrived on the "Matsonia" on a looking trip.

BILL HART AFTER ADVENTURE

Los Angeles, Nov. 3. After completing his present picture Bill Hart will take his director Lambert Hollar and his two horses, Papa and Curly, and his dog up in the Sierras for a real trip of adventure and a much needed rest.

Hart has two more pictures to make before he returns, after which it is expected that he will retire from the screen.

F. N. B. A. STARTS 10 ROAD MEN OUT

Advertising Floods New Concern with Live Prospects.

Chicago, Nov. 3. The First National Booking Association, the local organization in the field to corral the business of supplying attractions, staging and other aids to film presentation, is in full swing. Ten road men started out this week, with territories taking in the entire continental map from Vancouver to Tampa and from Halifax to San Diego.

"Our variety advertising has brought us results that are phenomenal," said Arthur Ebburg, vice-president of the company, who resigned from the Erlanger-Powers staff here to devote himself to the new company. "We have been deluged with inquiries from theatres in every State, circuit bonds and ambitious and progressive exhibitors from Broadway to the smallest villages. Our road staff will not need to solicit anyone, as calling on those who have invited them to will not only keep them entirely occupied, but we will have to put on more men to demonstrate, explain, and place our service."

Henry Segall, president of the F. N. B. A., and Ebburg, head an office force in the Masonic Temple which is probably the largest in any theatrical office now in Chicago. The company is soundly capitalized and proposes to work on lines looking far into the future as well as to immediate return.

PICTURE STARS' AUTOS VALUED AT \$171,000

"Fatty" Arbuckle Heads With Four Worth \$42,000.

Los Angeles, Nov. 3. The State Motor Vehicle department record 10 star's automobiles as worth \$171,000. With four cars valued at \$42,000, one of which was designed and built to order at a cost of \$16,500, "Fatty" Arbuckle sets the style in automobiles among the stars of filmdom.

Douglas Fairbanks has seven machines valued at \$37,000, while his wife, Mary Pickford, has two cars valued at \$7,500 and \$3,500. Tom Mix has three, which he says cost him \$12,000. Dustin Farnum also has three, averaging about \$6,000 each.

Pauline Frederick has an \$8,000 touring car and two others valued at about \$15,000, and Viola Dana has a sedan and a touring car for which she paid \$6,200 and \$5,200 respectively. Charlie Chaplin lists only one car with a value of \$2,500, while Julian Eltinge lists a touring car at \$6,000 and another one at \$2,000. Ray Stewart just bought a new car at \$6,000.

ALBERT CROSS, DOUBLY LOVED

Los Angeles, Nov. 3. After having her husband Albert Cross, a picture actor arrested, Florence Hart, his actress wife, has taken steps to have him freed. Myrtle Miles, the girl in the case, who, it was alleged stole to assist Cross, a getting bail was freed on failure of the plaintiff to prosecute. She denied the alleged theft.

Cross held on the Mann act charge is in an anomalous position. Both women, his wife and the "other girl," believe he loves them equally. Both have said they are willing to give him up if that will bring him happiness to the other and Mrs. Cross said she was sorry that she had caused his arrest.

MAYFLOWER'S ANSWER

The Mayflower Photoplay Corporation filed an amended answer in the Supreme Court Wednesday to Charles Miller's \$37,000 breach of contract suit, generally denying all charges as in the original defense, and entering a counter claim for \$97,500. The action is based on a five-year contract between Miller and Isaac Weisner, president of the Mayflower, executed Nov. 11 last, to produce photoplay features for them at \$1,000 weekly. He was to make at least four productions during the life of the contract.

WOMAN AS FILM HAMLET.

Berlin, Nov. 3. A cinema version of Shakespeare's "Hamlet," is being made at a local studio with Asta Nielsen, one of the leading feminine stars, as Hamlet.

100 N. Y. CHURCHES OFFER 300 DAYS' FILM BOOKINGS

Demand as Consideration That First Run Be Assured—Exhibitors, Startled at Opposition, Move to Pledge Distributors Against Granting Service.

GARSON CLOSES STUDIO.

Leaves Los Angeles for East—Others Go Same Way.

Los Angeles, Nov. 3. The leaving for the East of three prominent film men last week. Harry Garson, Bayard Voller and A. Lehr, of Goldwyn, caused some talk.

Harry Garson has closed his studio and notified his entire staff it will be shut indefinitely. He is said to be going east to obtain new backing and sign new contracts for a new releasing organization.

William Carlton, who Eddie Small signed for a year to play the leads opposite Clara Kimball Young, was to have started work Sept. 28, but the date was postponed to Oct. 15 and then again shifted to Nov. 1, on which date work was not started.

Voller went East to settle a number of differences brewing since his work as production manager started at the Western Metro Studios. Vice-President Lehr of Goldwyn will probably be located in the East permanently and will act as the head of exploitation since Sam Goldwyn has returned as president of the company. Lehr's removal could not be verified here, though all indications point that way.

N. Y. ADVANCE \$47,000.

Goodman's "Thoughtless Women" Breaks Pioneer's Record.

Advance sales for New York and vicinity of Daniel Carson Goodman's production, "Thoughtless Women," with Alma Rubens, have passed \$47,000, a record by 50 per cent for Pioneer which is handling this special. Trade gossip about it is said to account for the extraordinary advance as no pre-release showings of the film have been given.

Goodman is said to have tried out an entirely new idea for it. He was Griffith's first scenario editor and wrote "The Wonder Man" for Carpenter.

LE VINO'S SCENARIO RECORD.

Los Angeles, Nov. 3. Five releases in one month is the almost phenomenal record of Albert Shelby Le Vino, scenarist at the Metro. For two weeks running Le Vino has had two of his film adaptations at a first run house here and three others of his films were shown during October in Hollywood.

The following are the stories Le Vino adapted: "The Hope," "Blackmail," "The Best of Luck," "Burning Daylight" and "The Mutiny of the Helmsman," all released in one month.

CLEVELAND'S LATEST OPENS

Cleveland, Nov. 3. Hoffman's Palace, the newest amusement house here, opened Sunday. It is at 102nd and Euclid, with a seating capacity of 1,500.

C. A. Hoffman, president, and Graham Hoffman, vice-president and secretary, are the officers of the operating company.

Will Marshall, formerly connected with the Butterfield circuit in Michigan, is resident manager, and Max Fackelbauer will have charge of the orchestra.

While pictures will be the initial policy, it is intended vaudeville will find a place on the program later on.

SOCIETY GIRL "ON THE LOT."

Los Angeles, Nov. 3. Ruth Waldron, well known society girl and beauty of St. Louis and daughter of H. R. Waldron, vice-president of the Art Publication Society, publishers of high class music, has arrived in Hollywood to enter pictures.

Miss Waldron is a distinct type and will be seen on the Famous Lasky lot.

HOFFMANN'S COMPOSITION.

Next week at the Rivoli in New York will be regularly programmed a new symphonic composition by Max Hoffman. Its theme is a fantasy on the American folk song.

The exhibiting fraternity of Greater New York was somewhat startled this week by the report that a church society was visiting the exchanges and trying to arrange for film service for 100 churches in the Greater city. In all the exchange managers were promised 30 days of booking by the churches, but a stipulation was made that they were to have first run before the theatres.

At the meeting of the Film Club, the exchange men's organization, the question came up for discussion and the managers of the various distributing organization branches in New York voted that they would not consider any offers from the church movement. It is believed that those interested will take the matter up with the home offices of the various companies and try to bring pressure to bear so that there will be no refusal of service to them.

The plan, according to the manner which it was outlined to one of the exchange managers, is to provide performances along the lines of those that are now being given by the Educational Alliance in East Broadway where a nominal admission charge of but three cents is made. The churches all have seating capacities of from 1,000 to 2,000, and it is planned to give performances each evening with the exception of Sundays.

Following the experiment of Rev. Hartley J. Hartman with his new moving picture inauguration portraying the life of Christ, at the Boston Road M. E. Church, Bronx, another innovation has been tried by Rev. Lincoln Caswell, pastor of the Crawford Memorial Church, 214th Street and White Plains Avenue, Bronx.

Rev. Caswell, first selects as a topic the theme of one of the modern pictures and then invites the star to be present on the day specified for the services. The innovation is said to have proved a huge success, both in attendance and the impression the sermon leaves on the congregation.

"Way Down East" was the topic selected for last Sunday night and Lillian Gish who played the feature role spoke to the congregation after which several pictures were shown.

STILLMAN WINS.

Obtains Injunction Against Parent 1st National in Ohio.

Cleveland, Nov. 3. Judge David Thomas, in the Common Pleas Court, early this week handed down a decision settling the lengthy litigation in the matter of the holding of the parent First National Pictures Co. of Ohio to a contract to supply service to the Stillman theatre in this city.

With the reorganization of First National and its sub-franchise plan, an effort was made to shift its service from the Stillman, controlled by Marcus Loew, to the Metropolitan and Strand theatres. The Stillman Investment Co., which controls the house of that name, applied for an injunction to restrain the switch in service, and after protracted legal proceedings the Court held that the Loew contracts with the original First National were binding on a sub-franchise holder.

ATLANTA'S PICTURE EXPO.

Atlanta, Nov. 3. The Southeastern Motion Picture Exposition will be held in Atlanta week Dec. 6, according to the announcement of Nat Hoyer, representing a committee of local film men who have returned from New York.

One of the features of the exposition will be a complete picture studio in operation day and night. The exposition will be held in the Auditorium, and Taff Hall has been set aside for the studio activities. Stuntmen, stunts, newspaper-balls and other novelties are planned.

SYD CHAPLIN ALL.

Los Angeles, Nov. 3. Syd Chaplin is reported to be preparing.

PICTURES

47

Friday, November 5, 1933

PICTURES' BAD BUSINESS IN
NEW ENGLAND AND GULF STATES

New England Reported 40% Off in Film House Attendance Through Business Depression—Middle and Southwest Holding Up.

The slump in the picture industry from the production standpoint and the depreciation in attendance is emphasized by every source in the industry. The only hope of optimism to shake off the present gloom is expressed in the confidence that the new administration may adjust things by the increased labor activities in various centers where picture attendance has been minimized.

From one source the lack in production activity is compared to lack of values by directors who expend \$200,000 on a production when in good judgment one-half that is adequate.

The attendance throughout New England has been on the decline, with the cotton and woolen mills and shoe factories shutting down. The same given in the previous over production and the high prices for which the same people that attend picture entertainment are reluctant to go as well as wait for the same on necessities to fall. The attendance of the falling away from picture attendance is estimated at 40 per cent. The towns affected are Lawrence, New Bedford, Fall River, Lowell, Haverhill, Boston.

In the Central States, a tremendous manufacturing country given over to the automobile industry, it is estimated that 35 per cent. of the attendance in picture theatres has gone off.

In the Gulf States 50 per cent. is given out as the probable figure in declining away from theatres giving picture shows.

The primary cause is indicated by the drop in the cotton market from 42 cents to 18, although it has recently advanced two points.

In contrast to this the Middle West, embracing the territory of St. Louis and adjacent cities, the picture attendance is holding up its own.

FOREIGN RIGHTS SUIT.

Max Glucksmann's \$3,160.17 damage suit against William Gillette, Edward K. F. Smith and William A. Griffin, doing business as Gillette Bros. & Co., came to a judgment last week with a \$3,320.42 judgment award by default in the plaintiff's favor. Glucksmann sued in four films, "At the Mercy of Him," "Getting Mary Married," "Queen of the Silver North" and "The Conquest," to which he claims all rights for Chile, by arrangement with the Select Pictures Corporation. The plaintiff complained he paid the defendants the sum in litigation to deliver to him prints and posters of the four films at Buenos Ayres, Argentina and Valparaiso, Chile, which he never received.

The defense sets forth an admission of the receipt of the money and generally denied everything else.

A previous action begun by Glucksmann against the same defendants for \$10,000 damages on similar grounds was discontinued May 27 last.

D. W. GETS "WHITE SLAVE."

D. W. Griffith has secured the picture rights to Bartley Crumpley's "The White Slave" and will place it in production by the first of the year.

"Siberia" and "Ten Nights in a Barroom" were among those offered but turned down.

COMPANY FORMED TO EXPORT.

Worldwide Film Distributing Corporation has been organized for the selling and distribution of pictures for export.

Sydney Garrett heads the concern, capitalized at \$50,000.

American Resumes Filming.

The American Cinema Corporation will resume production activities shortly, with Melvyn King as star. George Irving is to direct. The Biograph studio has been leased.

DE MILLE PICKS ELEVEN
NAMES FOR "ANATOL"

Cast Is Star Directory—Noted Authors Concerned.

Famous Players-Lasky is to make a radical departure from its single star policy in the production of Arthur Schnitzler's "The Affairs of Anatol" which is to be filmed with an "all-star" cast. Cecil De Mille will direct, beginning Nov. 22.

Wallace Reid will play Anatol. The cast will include Bebe Daniels, Wanda Hawley, Gloria Swanson, Agnes Ayres, Theodore Roberts, Theodore Kosloff, Elliott Dexter, Julia Faye, Dorothy Cummings.

Elmer Harris, Jeanne McPherson and Beulah Marie Dix have collaborated on the scenario. Avery Hopwood will also co-operate in the production of the picture.

"Anatol" will be released as a special film. De Mille intends to stage "Anatol" on a bigger scale than any feature he has turned out to date. A stage version was produced several years ago, with John Barrymore as the star.

COAST SHOWMEN JOIN
IN GREETING TO LOEW

Manager in Metro for Protection from Percentage Booking.

Marcus Loew was the guest of honor last week at a luncheon in Tait's cafe which was arranged by F. W. Voight, branch manager of the Metro Pictures Corporation in this city. More than 300 theatrical men from northern and central parts of the State were present.

Eugene H. Roth of the California theatre acted as toastmaster. Speeches were made by C. C. Griffin, James Hearty, Judge J. M. Golden and Mr. Loew.

Mr. Loew, who spoke last, said: "In the vaudeville vernacular I realize I have a 'tough spot' following the eloquent address of Judge Golden."

He strongly advised co-operation in the picture industry and gave his reasons for buying Metro that he saw the danger signal in the possibility of the exhibitors being compelled to show pictures on percentage. He added that his entry in the producing field was for self protection and that he was an exhibitor first and only financially interested in the producing end. Mr. Loew related his vaudeville experience on the Coast back in 1914 which he admitted was a loss and recited how he recently acquired practically the same theatre after Ackerman & Harris had made them successful.

At the guests' table were Irving Ackerman, Sam Harris, Herman Webber, James Hearty, Fred Ishaken, Eugene H. Roth, C. C. Griffin, Judge J. M. Golden, Harry Lustig, James Magson, and Fred Voigt.

ALICE LAKE, METRO STAR.

Alice Lake, heretofore a featured player with Loew-Metro has been elevated to stardom by that concern.

Her initial appearance as a star will be in a forthcoming picture called "Mother Love."

COUNTY FAIR IN ROAD SHOWS

Guy C. Smith is making arrangements to send out a number of touring companies of "The County Fair" to three territories that have not been disposed of for the film.

The reports coming to New York of the opening of the feature in Columbia this week with special exhibitions with the aid of street cars and buses, have doubled Smith on the selling out of the road shows. Special events will also be carried by them.

Simon Galt State-Righting.

Simon Galt, a brother of Marvin Galt, the producer, is entering the state-right field with a picture made by Howard Hughes, to be released in the future.

Schubert Off for Coast.

R. P. Schubert left Tuesday for Los Angeles to look over his coast production interests.

"BIG FOUR"—FIRST NATIONAL
DEAL MAY GO THROUGH SOON

Distributors Ready to Meet \$400,000 for Fairbanks and Pickford Features—Capitol to Be United Artists N. Y. Stand—\$10,000 for Exclusive Run.

"ZIT" VS. BRULATOUR.

Zittel Wants Stock Pledged for \$4,000 New Worth \$20,000.

C. F. Zittel ("Zit") has started suit in New York against Jules H. Brulatour, representative of the Eastman Co., for \$25,000.

The complaint states that in 1915 "Zit" pledged 54 shares of stock in Loew's Consolidated Enterprises with Brulatour for a loan of \$2,293.

When the old Loew stock took a sensational leap during the past year "Zit" tendered the amount of the loan and demanded the return of his stock, which is now worth considerably over \$20,000. Brulatour refuses to comply and plaintiff seeks to recover either the stock or the amount of its present value, minus the loan.

ELSIE FERGUSON LOCATED.

Left China for France in September.

A letter written from Hong Kong Sept. 16 says Elsie Ferguson was last seen on board on the French steamer "Andre Lebon," which plies between Japan and Chinese ports and Marseilles.

From the date of mailing Miss Ferguson should now be in France. The Famous Players recently paid off Miss Ferguson's entire company through having lost track of its star.

HELEN HOLMES' SUIT SETTLED.

Helen Holmes' \$3,000 suit against Harry M. Warner and Abe Warner, begun in the New York Supreme Court May 12 last, with J. Robert Rubin acting for the plaintiff, was settled out of court last week by the payment of a sum to Miss Holmes in full satisfaction of her claim.

This settlement also marked the culmination of a \$20,000 damage action begun by the Warners against the picture star in Los Angeles, the early part of the year, on breach of contract grounds.

LEONARD STRAND'S BOOSTER.

H. A. Leonard, former assistant to J. Victor (Doc) Wilson, the Strand publicity purveyor, has been appointed to succeed Mr. Wilson.

The latter has embarked on a light producing venture of his own.

ETHEL CLAYTON AT WORK.

Ethel Clayton has begun work on "The Price of Possession" (P. P.) which marks the star's first production since her return from England. Rockliffe Fellowes and Fuller Mellich are in the support.

Winifred Hughes wrote the story.

Theatre Loses "Jim Crow" Case.

San Francisco, Nov. 3. Alleged race discrimination led to the awarding of a judgment of \$50 to Irlan Jones, a negro, who charged in his suit filed in the Fresno County Superior Court last week that Oliver Kehrlein and other operators of a Fresno moving picture theatre had discriminated against him.

The complaint consisted in the seating of Jones and a young woman companion in a part of the theatre set apart, according to the Appellate Court, for "what the defendants termed 'the dark race'" and the refusal to permit them to sit in the center section. The decision handed down by the Court says that this was a species of violation of the Civil Code of California.

Up State House Sold.

Cornwall, N. Y., Nov. 3. Robert D. Hall, representing New York capital, has purchased the Cornwall Opera House from R. W. Wellington, representing the local stockholders, who built the playhouse 20 years ago. As soon as the house of G. H. Thomas expires next June the house will be remodeled and its seating capacity increased by 400 seats.

There are indications that upon Hiram Abrams' return to New York from England this week the negotiations begun prior to his sailing tending to an amalgamation of the United Artists with the First National Exhibitors Circuit may be consummated. The deal was on the verge of being closed when Abrams was called abroad.

At that time a price of \$600,000 was placed on the Fairbanks and Pickford productions by the United and the First National stood ready to meet the figure, on a production of those two stars at least. The hitch, it is reported, occurred over the price on several of the other stars.

The Capitol is in the future to be the first run house in New York for the Douglas Fairbanks and the Mary Pickford productions. The first of these is to be "The Cruise of the Nautilus," with Fairbanks as the star. The date is early in December. The first run figure for the Capitol week is said to be \$10,000 per picture.

Outside of the Capitol date there is very little in New York at present for the Big Four productions. The entire membership of the Theatre Owners Chamber of Commerce has laid off the United entirely for the last eight weeks, and not a single contract has been signed by the owners of any of the 500 theatres represented in that body.

The Loew theatres still hold contracts for two United productions, but as Marcus Loew is now a member of the T. O. C. of C. it is believed that after those contracts are played he will stick with the association in their stand against the United Artists. This will practically bar the productions from greater New York as far as the straight picture houses are concerned and will only leave the Keith Exchange and Fox theatres open.

The first call made by the first run men resulted in negotiations for a contract with a combination of 15 houses, and Ishberg was immediately telegraphed to come on and close the deal.

From every direction the saloonmen reported that the demand for the service is huge and all that is left is to supply it at the right terms.

INDEPENDENT BUYS NORWITZ.

Detroit, Nov. 3.

The Joe Horwitz Productions, which controlled "Mickey" and a number of other features for Michigan, has been purchased outright by the Independent Film Exchange. The price was \$10,000 for the rights, lease and other considerations. In addition to "Mickey" the rights for "Today" (Florence Reed), "The Mad Lover" (Robert Warwick and Elaine Hammerstein) and ten other features were turned over to the Independent.

"Mickey" Joe Horwitz, who came here four years ago and broke into films, has returned to New York and has entered the State right field there.

CHARLIE MIRD ON THE COAST.

Charles A. Mird, general manager for the William Fox Eastern enterprise, is to leave for the Coast and will represent the concern in a similar capacity there.

Mr. Mird has been in ill health for some time and it is expected he will recover under the influence of the California climate during the winter. For several weeks lately he was confined to his apartment.

PICTURES IN HOLY LAND.

The Palestine Pictures Corporation, capital \$100,000, has been organized by Benjamin P. Schulberg to promote the screen industry in the Holy Land. Mr. Schulberg, who is the chief executive of the Attractions Distributing Corporation, will head the new company. Associated with him are Morris Margolis, vice-president; Sam Hirtz, secretary, and J. G. Bachman, treasurer.

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VARIETY

Published Weekly at 124 West 44th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LX. No. 12

NEW YORK CITY, FRIDAY, NOVEMBER 12, 1920

40 PAGES

REMOVAL OF ADMISSION TAX

SUNDAY BURLESQUE MAY PUT LID BACK ON INDIANAPOLIS

Wheel Manager Black Insists on Same Privilege as Picture and Vaudeville Houses—Authorities May Restore Blue Laws in Consequence.

Indianapolis, Nov. 10. Theatre managers of Indianapolis plan to stage their shows next Sunday with actors dressed in street clothes, as the result of an ultimatum from Chief of Police Jerry Kinney that "there will be no shows in costumes in Indianapolis next Sunday."

The ultimatum was issued following the opening of the Park, American wheel burlesque house, by Manager Glen E. Black last Sunday, against the wishes of the city administration. Vaudeville and picture houses have been operating on Sunday unmolested by the police for more than a year following the announcement of a policy along this line by Mayor Charles W. Jewett. The Mayor, in the heat of a movement by the Indianapolis Church Federation to close all theatres on Sunday, issued a long statement in which he declared that inasmuch as "a certain percentage of the population never goes near a church on Sunday, it would be wrong to deprive it of innocent amusement." Accordingly he announced, although the Indiana blue laws prohibit Sunday performances, he would see to it that the police did not molest the picture houses and such vaudeville shows as ran only films and ordinary music programs.

He did not extend the same privileges to the burlesque houses. Up to last Sunday there had not been a Sunday burlesque performance in Indianapolis for several years. Following the mayor's ultimatum of more than a year ago, Keith's Rialto and the Lyric cut their Sunday shows to picture and song programs and operated thus for several weeks. However, the films were gradually cut out and vaudeville acts quietly substituted until for several months regular bills have been given.

Things were running serenely, the vaudeville house managers say, until Mr. Black announced his intention of opening last Sunday. The police indicated their displeasure, it is said, but dared not attempt to prevent the opening, because Black could have demanded that every other theatre in town also be closed.

Black went ahead with his Sunday show, whereupon, it is said, the chief of police issued his ultimatum that there would be a return to all houses to the terms of the Mayor's year-old edict.

There were some indications that the police head would recede from his position, since it is understood that Mayor Jewett and his associates were not in a position to (Continued on Page 2.)

BOSTON'S ORCHESTRA FOR GRIFFITH IN CHI

Engages Musicians for Opening "Way Down East."

Boston, Nov. 10. David W. Griffith has arranged to have the big Boston orchestra play at the Woods theatre in Chicago when Griffith's film, "Way Down East," opens there around Christmas or before for a running engagement. It will mark the event of America's first in the biggest and best known symphony orchestra utilized for the exhibition of a picture in a theatre.

FILM STOCKS' REMARKABLE STRENGTH IN MARKET CRASH

Offer Great Resistance to Decline—Future Hangs on Dividend Action—Famous Touches New Low Since Listing, at 62.

One of the features of a general collapse of stock market prices this week was the strong resistance to the decline presented by the amusement issues. It is true that Famous Players-Lasky touched a brand new low level since its listing of 62, and Orpheum got down close to 25, but these recessions were trifling compared to the breaks that occurred in scores of standard investment stocks before the last hour rally that restored Famous to 64 at the close, 1 1/2 points down.

Wall Street was engaged pervasively, not to say in semi-panic, in an effort to discount the period of financial stress which the country generally agrees is in the near future. Tuesday there was a wholesale sale of values, some of the high priced securities breaking from 1 to 12 points in a single session, this being piled upon the long downward movement which has been in progress since early summer. United States Steel common went below 54, the market leader which is accepted as an index of tendencies. One of the oil leaders was off nearly 30 points from its top of last week.

REPUBLICAN VIEW FORECAST

Well Informed Observer Says He Believes Effort Will Be Made by House Ways and Means Committee to Do Away With Venetian Levy on Tickets Up to \$1—Await Word From Senator Penrose.

ACTION IN OCTOBER

What the attitude of the new Republican Congress will be with regard to theatre admission taxes is forecast in an opinion expressed by one of the most accurate observers of legislative movements at Washington. He believes an effort will be made by the House Ways and Means Committee to eliminate the tax entirely on tickets commanding admission prices up to \$1. Tickets above that price probably will be (Continued on Page 2.)

A. E. A. MEETING DISMISSED THROUGH MEAGRE ATTENDANCE

About Eight Members Answer Call for Last Sunday Night at Equity Headquarters—Most Present Salaried Employees.

GOV.-ELECT MILLER'S "SUNDAY" VIEWS HINTED

Friendly Toward Pictures, Baseball and Boxing.

Albany, N. Y., Nov. 10. Governor-elect Nathan L. Miller will not interfere with Sunday pictures, Sunday baseball or boxing, so long as no scandal is attached to either.

This seems to be the consensus of opinion at the capital, gathered from the remarks he has made to various newspapermen.

The new Governor is said to look with special favor on baseball and boxing, and, while he may not be as friendly to theatrical interests as Governor Smith has been, it is not believed he will actively oppose them.

The new executive has expressed himself as strongly in favor of the abolition of lobbies at the capital and this should be welcome from the standpoint of amusement, for no lobby has been more powerful and active the last few years than the Civic League and other reform organizations which have consistently opposed the theatre. They have wielded an influence over the heads of legislators, especially those from the country, more potent than that of any other single interest.

It is doubtful if lobbies can be entirely suppressed, but their activities may be curtailed.

MAY WIRTH LEAVES CIRCUS

May Wirth and the Wirth Family will open in vaudeville next week playing Keith theatres. The equine turn is routed until next May of a salary said to be \$1,500 weekly. There will be nine persons carried, including two grooms to take care of six horses.

May Wirth will not return to the circus. She has been featured with the Ringling Brothers outfit for a number of seasons and was the star of the combined Ringling, Barnum-Bailley show for the past two years. With the act she may remain in vaudeville indefinitely.

Hard Millman will not appear with the Ringling show either next season.

Sunday evening at the headquarters of the Actors' Equity Association in New York, its regularly scheduled bi-monthly meeting was indefinitely postponed when not over eight members of the A. E. A. appeared in the rooms. As most of these were salaried officers or employees of the association, the meeting virtually represented no part of the general membership.

Vainly waiting for others to arrive, there arose once again lament by the officials over the apparent lack of interest displayed. The suggestion made to adjourn was quickly taken up.

The Sunday night meeting every other week in the A. E. A. New York office commenced about two months ago. The first attendance amounted to less than 50, and John Emerson, the A. E. A. president, at that time expostulated over the light gathering, giving what he thought was the reason for it. The next meeting held a few more, but was still light, comparatively, with women predominating.

The meeting which was informed a referendum vote would be taken upon the "closed shop" policy of the A. E. A. officers was the last one held. It was strongly opposed by one or two members present. All of the Sunday night meetings have been reported in Variety.

The meeting last Sunday night was advertised in the customary manner, mostly by word of mouth, to players in New York theatres. Sunday evening was selected as the off night when players are not in the theatre.

Although it was stated the referendum vote would be immediately taken by mail, lasting for 30 days, starting after the Sunday meeting of three weeks ago, as far as can be learned, no mail vote has been sent out. Whether A. E. A. members are voting in person at the New York headquarters on the measure is not known.

HELEN KELLER CAN'T PLAY.

The vaudeville route arranged by Harry Weber for Helen Keller for this season on the Keith Circuit has been declined by Miss Keller.

The illness of Mrs. Ann Sullivan, Miss Keller's friend and instructor, who became ill last season, stopping Miss Keller's engagements at that time, is thought to be the reason for the marvel to decide not to attempt travel at this time.

BRITISH COLONIES PROPOSE REPRISAL ON U. S. AUTHORS

Australia and Canada Frame Laws to Withhold Protection From American Publications—U. S. Requires Printing Here for Copyrights.

Australia is considering the enactment of retaliatory legislation against the stringent United States copyright laws. Because the antipodes is one of the largest buyers of American books and periodicals, news of the contemplated step is important.

It is proposed to require the printing of American publications in Australia before copyright protection will be granted. The U. S. has a similar requirement for all foreign publications and the compulsory manufacturing clause has kept this country from membership in the International Copyright League, a sort of "League of Nations" on copyright.

Present indications are that Australia will join with Canada on the passing of new copyright laws in retaliation against the United States. If so the authors and publishers of this country will suffer a heavy loss. It is certain Canada will put teeth in the new copyright legislation to be offered to Parliament at this session.

Efforts to put through new copyright laws in Canada narrowly failed of success last season. The effort was aimed to kill play piracy in the Dominion. The measure was prepared, but at the last minute was withdrawn from consideration by the Canadian Parliament when strong opposition was put forth by the Canadian printing trades. The bill did not carry a manufacturing clause similar to that in the American law and the publishers demanded it be inserted in retaliation. Any foreign publication to secure American copyright protection must be printed here; either the actual type must be set in the United States or plates made from which the printing can be done. Canada wants the same provision or a revision of the American law and Australia seeks the same objective.

G. Herbert Thring, counsel and executive secretary of the English Authors' Society, sailed for Canada from London this week. His mission is to speed up action on the Canadian copyright. He has requested Ligon Johnson, of the United Managers' Protective Association, to meet him in Ottawa late this month for conference. Mr. Johnson was most active in the framing of the Canadian bill and the furtherance of the measure because of its protection to American theatricals.

PEGGY O'NEIL RECOVERED.

London, Nov. 10. Peggy O'Neil is back in "Fuddy the Next Best Thing," after an absence of over a month through a box of poisoned candy sent to her dressing room. Miss O'Neil recuperated in Switzerland.

Robert Courtneidge now says "Fuddy" will remain until Easter. Miss O'Neil, however, will not remain after that time here, although offers of new productions have already been made her, but will return to America. She has had three offers from New York producers for Broadway appearances.

SCOTT, WHALEY EXAMINED.

London, Nov. 10. In a bankruptcy examination Nov. 2 Scott and Whaley, retired, said the principal cause of their failure was the recent action in which they were adjudged guilty of breach of contract.

They said they were putting away £4 weekly against their £4,000 judgment and other obligations.

HADDON CHAMBERS MARRIED.

London, Nov. 10. Charles Haddon Chambers, the dramatist, was married Oct. 29 to Pepita Holadilla of the Drury Lane company.

Opera "Mari" Good.

Paris, Nov. 10. A short operetta, called "Un Mari Sans Sa Femme," by Ed Adenis, was given successfully at the Alhambra Nov. 1. Angelo Grill, Maxilly and Pierre Maudru held the heads successfully.

PROFITEER ROMANCE.

"Conquerants" Scores Paris Success at Ambigu.

Paris, Nov. 10.

"Les Conquerants" by Charles Mère at the Ambigu has scored a success. It has a strong romantic plot concerning a prosperous aeroplane manufacturer's scheme to purchase an imperious nobleman's property on which to extend his factory. The nobleman declines. The manufacturer's daughter loves the nobleman, but her family refusing consent to the marriage she lives with him until her family compels her to return home. The nobleman finally agrees to sell the property to spare the girl's dishonor. Recognizing his generosity the manufacturer consents to the nuptials.

Jean Worms, Jean Kemm, Renard, Lehman and Mme. Margel have the leading roles and Hertz and Coquelin have mounted the production well. The Conquerants are evidently men who have made money out of the war.

AUTHOR'S SON MARRIES.

London, Nov. 10.

Yvonne Arnaud was married to Hugo McElhin, son of the author of "The Belle of New York," this week.

NEW GUTTRY COMEDY.

Paris, Nov. 10.

Sacha Guitry's new work, "Le Comedien," is due at the Theatre Edouard VII in February, with Lucien Guitry in the lead. Sacha has arranged to appear at the Theatre Sarah Bernhardt in March instead of going to London.

CHANGE AT DALY'S.

"Sybil" Coming When "Southern Maid" Closes.

London, Nov. 10.

Robert Evett, managing director of Daly's, denies there will be a change of ownership, despite persistent rumors J. L. Backs and Seymour Hicks would take over the house. This firm is interested only so far as Hookey's rights in "Sybil" are concerned.

"Sybil" was composed by the Hungarian Jacoby, now an American citizen, and will be produced in Manchester at Christmas time, being brought to Daly's when "The Southern Maid" ceases to draw.

DAREWSKI, SR., DIES.

London, Nov. 10.

Professor Edouard Darewski, famous music master, friend of Liszt, father of Max, Herman and Julius, died this week, aged 82.

Blackton Returning.

London, Nov. 3.

J. Stuart Blackton sails for New York Nov. 17.

FILM STOCKS STRENGTH.

(Continued from Page 1.)

dead action the directors take at their next meeting. Times Square speculators would not be especially surprised if Famous or Loew passed the fourth quarter dividend. Indeed, they would be disposed to applaud such a move for in the current uncertain business situation it would appear to be good strategy to husband cash resources, for use in the expected period of stress. A passed dividend would naturally bring a price recession, but it is recognized that such a move would be but a temporary measure, growing out of the momentary condition and having no reference to the basic position of the company.

It is not unlikely that if the dividend on the common were passed it would have a good effect upon the preferred as a measure to protect the senior issue, which is cumulative in its dividend provision. If the regular common dividend is declared it should bring about a definite upturn as demonstrating the exceptionally strong cash position of the property.

In any event none of the amusement stocks, or any other stocks, for that matter, is a good speculation just now on the "long" side. Although it would seem that current prices are low enough to discount the worst that can happen for a long time, all the weight of the commercial outlook is against an upturn. This was demonstrated Wednesday. Some optimistic bulls took hold of a group of industrial which had suffered worst in the previous session and attempted to engineer an advance on the theory that the bear drive had overreached and a reaction was due. Republic Steel, for example, jumped 3 points in the first hour and then dropped back below its previous close. The bears appeared to be willing to let things drift as they were, but stood ready to discourage an advance.

The amusement stocks thus having suffered less than the rest of the list, would be open to attack, having done less than the rest to discount future ill.

The situation favors general retrenchment. Goldwyn is understood to be trimming sail and reducing its producing activities until the future clears up. Thus it would seem that the reversion plan of Famous Players to put on a series of all-star productions would be relegated to the distant future. This is no time to pile on overhead in the studio. There were only minor dealings in Goldwyn during the week. One session a fair lot passed at 6 two points under the level established following the reorganization.

The performance of Loew under the severe strain was remarkable. It was presumed that Montgomery & Co., who are handling the public sale of Loew stock in the theatre lobby, dealing in odd lots on the installment plan, were supporting

the market. A severe drop would have an adverse effect upon their sale at \$22 a share. The market seems to misunderstand this operation. Philip West, financial editor of the "Globe," said the Loew's strength came from purchases in the open market to supply patrons of the Loew houses. On the contrary it is definitely stated by the Loew office that the stock offered in the theatres is from the recent issue of treasury stock taken up by the underwriters (Montgomery & Co.), when holders failed to take up the subscription. In any event the price held above 15 while values were dropping all around.

A meeting of Loew stockholders is scheduled for next Thursday. Officers state that this is the regular annual meeting at which the company directors and officials will be elected. It is stated also that proxies are coming in freely, indicating that the stockholders are content with the present management.

The week brought out a renewal of dealings in Triangle, fair sized transactions being reported at 8 and 7-16. No actual transfers were recorded and it is supposed that the dealings represented only the undoing of the professional trading done a month or so ago during a minor bull campaign for a quick turn.

Dealings for the week were as follows:

STOCK EXCHANGE.

Thursday	Friday	Saturday	High	Low	Last	Chg.
Fam. Play L. 400	395	395	395	395	395	-5
Loew Inc. 4700	4700	4700	4700	4700	4700	+5
Triangle 1000	1000	1000	1000	1000	1000	+5
Fam. Play L. 300	295	295	295	295	295	+5
Loew Inc. 3400	3400	3400	3400	3400	3400	+5
Triangle 1000	1000	1000	1000	1000	1000	+5
Fam. Play L. 600	595	595	595	595	595	-5
Loew Inc. 6700	6700	6700	6700	6700	6700	+5
Triangle 1000	1000	1000	1000	1000	1000	+5
Fam. Play L. 800	795	795	795	795	795	-5
Loew Inc. 8700	8700	8700	8700	8700	8700	+5
Triangle 1000	1000	1000	1000	1000	1000	+5
Fam. Play L. 1000	995	995	995	995	995	-5
Loew Inc. 10700	10700	10700	10700	10700	10700	+5
Triangle 1000	1000	1000	1000	1000	1000	+5

The summary of the week ended last Saturday showed: Famous Players-Lasky, sales 2,100 shares, high 60, low 56, net change on the week, gain of 5 points.

Loew Inc., sales 14,200, high 21, low 19, net change on the week, gain of 5 points.

Goldwyn, sales 1,000 shares, high 27, low 25, net change on the week, gain of 5 points.

THE CURB.

Thursday	Friday	Saturday	High	Low	Last	Chg.
Triangle 1000	1000	1000	1000	1000	1000	+5
Famous 1000	1000	1000	1000	1000	1000	+5
Loew 1000	1000	1000	1000	1000	1000	+5
Triangle 1000	1000	1000	1000	1000	1000	+5
Famous 1000	1000	1000	1000	1000	1000	+5
Loew 1000	1000	1000	1000	1000	1000	+5
Triangle 1000	1000	1000	1000	1000	1000	+5
Famous 1000	1000	1000	1000	1000	1000	+5
Loew 1000	1000	1000	1000	1000	1000	+5
Triangle 1000	1000	1000	1000	1000	1000	+5

Transactions on the Curb for the week ending last Saturday were: Goldwyn-Lasky, 1,000, high 27, low 25, net unchanged; Famous-Lasky, 1,000, high 27, low 25, net unchanged; Loew, 14,200, high 21, low 19, net unchanged; Triangle, 10,000, high 27, low 25, net unchanged.

FOX HAS LUPINO LANE, CALLED FILM COMEDY FIND OF YEARS

English Comedian Featured in "Afgar" Secured for Number of Weeks a Season—Contract Said to Represent \$500,000 Over Term.

LONDON CHANGES.

Elsie Janis and Stanley Lupino in December.

London, Nov. 10.

Elsie Janis opens her own season at the Queen's in December supported by Stanley Lupino.

"The Romantic Age" finishes at the Comedy Nov. 13 and Donald Calhoun is to produce "Will You Kiss Me?" there Nov. 14.

"The Grain of Mustard Seed" closes at the Kingsway Nov. 13.

"The Right to Strike" finishes at the Lyric Nov. 13 and will be transferred if another theatre can be found.

Honor Bouwmeester.

Paris, Nov. 10.

European actors have formed a committee to celebrate the diamond jubilee of the Dutch actor, Louis Bouwmeester, aged 75, still acting in Amsterdam.

Elsie Ferguson Sailing.

Paris, Nov. 10.

Elsie Ferguson is sailing for New York this week after a trip around the world.

Parnell Inspecting.

Paris, Nov. 10.

Archib Parnell, booking manager of the Variety Controlling Circuit, is here from London with Sherck inspecting shows.

"Rip" Poor Business.

Paris, Nov. 10.

Business with the "Rip" revue at the Megador continues indifferent.

SUNDAY BURLESQUE.

(Continued from Page 1.)

ates are not very desirous of stirring up a rumour over the Sunday closing question at this time, particularly in view of the fact that there is a municipal campaign close in the offing.

Some vaudeville theatre managers expressed their displeasure at Black's move, asserting that if he desired to open he should have gone about it by degrees as they did, and expressing the fear that the Sunday business would be ruined for all.

Black, however, declared to a representative of Variety that he feels he has as much right to operate his show on Sunday as anybody else. "I've taken every precaution," he said, "to see that the shows at the Park are as clean as can be seen anywhere in town, and a whole lot cleaner than some tabloid musical comedies shown at some of the vaudeville houses. I go to Chicago to look over all my shows and I cut out every objectionable feature. I don't even allow bare knees."

"I won't stand for the shummy. I don't see why I haven't a right to show Sundays if everybody else does."

On this statement Black stood, asserting that if the police close him up they will have to close everybody else. It is said that in case the absolute taboo is put on burlesque or musical extravaganzas the Park bills, Black plans to break his shows up into vaudeville acts and make the Sunday performance a straight vaudeville show.

The Board of Public Safety discussed them at its weekly meeting, but made no announcement of its attitude.

OPERA STRIKE STILL ON.

Paris, Nov. 10.

Repairs on the Opera have all been made, but the strike continues, though the Pas de Loup orchestra has renewed concerts there, playing Wagner.

THIS YEAR'S "PETER PAN."

London, Nov. 10.

Edna Best will play "Peter Pan" when it is revived at St. James's this year with Henry Ainley as Captain Hook.

MARTIN HARVEY SAILING.

London, Nov. 10.

Martin Harvey sails for Canada Dec. 21 to open in Montreal early in January.

William Fox is said to have secured the prize comedy bet for films that has come to view in this country since the arrival of Charlie Chaplin as a star. It is Lupino Lane, who made his debut in "Afgar" at the Central Monday, and regarding whom the dramatic critics of the town have raved.

The Fox contract with the comedian was signed shortly after his arrival in this country and is for a certain number of weeks each year for four years. The sum involved is \$500,000, provision being made for Lupino to make a trip back to England this year and next for the pantomime seasons, for which he is already under contract.

It is the intention of Fox to present Lupino in two-reel comedies at first and with his development extend those comedies into five-reelers. The pantomime training Lane has had abroad makes him fit for the slapstick comedy pictures.

After the New York opening of "Afgar" there was a rush in the picture field to secure the new comic, but those ready to bid discovered Fox had forestalled them. Lane will remain with "Afgar" for about six weeks, unless an arrangement can be made abroad which will postpone his pantomime dates for the current year.

JAMES K. HACKETT'S HIT.

London, Nov. 10.

James K. Hackett is giving what critics described as a masterly performance of "Macbeth" at the Alhambra.

The American was very well received, also Mrs. Patrick Campbell as Lady Macbeth.

SAILINGS.

Nov. 6, from New York for London, William Morris, Ben Harris, Harry Foster, R. H. Gillespie (Olympic).

Nov. 17, for London from New York, Frederic J. Osab (Adriatic).

\$350 ROYALTY FOR SKETCH.

Mrs. Bacon Paying It for Barrie's "Half An Hour."

Through arrangement with Al Hayman, Mrs. Violet Bacon will reopen in vaudeville Dec. 13, playing James Barrie's playlet, "Half An Hour." The arrangement calls for the actress to pay a royalty of \$350 weekly for the playlet.

ADMISSION TAX REMOVED.

(Continued from Page 1.) taxed the usual rate for some time to come.

It is quite likely that when the revision of the tax law is taken up in the next session of the Congress a plan is to be introduced whereby ticket speculation will be made impossible. By this it is proposed charging speculators 100 per cent. tax above the established price, it was also asserted.

It was also intimated that nothing of a final nature with respect to the revision of the tax will be done until next October at the session of the Congress. In the forthcoming short session it is admitted that there will be no effort to re-draft the existing law.

In all events the issue must wait until it has the attention of Senator Penrose, who now is ill, and who was the co-author of the bill with Senator Simmons (N. C.).

In the opening of the Republican campaign Variety was the first to announce the likelihood of a future Republican administration revising the tax law.

Gillespie Returns to London.

R. H. Gillespie, managing director for Moss Empires, who has been in New York for several weeks, sailed for London Saturday on the Olympic.

Harry Foster, son of George Foster, the English agent, who has also been in America for a couple of months, returned on the same boat, taking with him contracts for the English tours of a number of American acts.

The same procedure was said to have been gone through in all of the Lower Manhattan business houses. These are the New York, American, Greynis, Newark, Citi, Lincoln Square, W. A. Street, Dominion, Ave. B., Beacon street, Victoria, 1th Ave., Rio, and 11th street. Next week the Lower business in Brooklyn and the Bronx will be covered. By that time it is anticipated the total allotment of Lower shares for public consumption at \$1. on the installment plan or for cash will have been subscribed for.

(Continued on Page 3)

CHILI BEAN

BANN AND HUYLER FIGHT AND SPLIT

Parting Follows Dressing Room Row Police Quelled.

The act of Frank Huyler and Billy Bann split last week after their engagement at Lee's, a Fulton, Brooklyn, following a dressing room fight which the police were called in to quell. Huyler, who was struck over the head by Bann with a blackjack, consented not to press a charge against his assailant at the request of the house management.

Huyler and Bann have been teaming around for about a year, doing a straight and female impersonation act somewhat along the lines of the old Ravey and Brennan team. They were a small time act and appeared on the small time here and in the West. On their return from the West a few weeks ago, new wardrobe was needed for the impersonator and plans were made for the purchase of it at a New York costume. Bann refused to accept the costume's offering and had a dress made elsewhere, presenting a bill to his partner for a share of the cost. This was in excess of the figure agreed on.

Bann got the salary first in one house and deducted a share of that which belonged to Huyler to be applied on account. The row resulted over this form of settlement. When Huyler made an arrangement with the management of the Fulton for separate paying of salaries, the fight followed.

PERMITS TO BILL.

Keith Office Protecting Patrons from Cost Substitutions.

A notice has been sent out by J. J. Murdoch of the Keith office informing producer-agents that they will have to secure a special permit in the future before they can be billed as "presenting" any vaudeville production in the Keith houses.

The notice was inspired by a desire to avoid confusion in ownership and in some cases to protect the producers in cases where featured players had left an act but the producers retained the vehicle with a new cast and billing themselves as "Presenting" with the act's title undisturbed.

CARRILLO DOES WELL.

Cleveland, Nov. 10.

Opening at R. F. Keith's Hippodrome here Monday, for his return to vaudeville, Leo Carrillo, the headliner of the bill, did very well in his former single turn, polished up to date.



NED "Clothes" NORTON

Featured with Elizabeth Brier and Co. in "Songs and Satire" at R. F. Keith's Colonial, New York, next week (Nov. 15).

VARIETY, Nov. 5, Nine said:

Mr. Norton is quite a revelation as a light juvenile who can talk, sing and dance with excellent appearance and a wearer of clothes, who has not before been seen around here where men of his type are so much in demand. He's a clean-cut looking young man who works breezily and takes command of all the comedy in the turn, making that department important. Norton makes a good opposite to the star in every way. His burlesque upon John Barrymore was extremely well done in make-up and otherwise.

MAGIC BUILDER SUED.

"Zelo" Failed to Deliver Apparatus, His Client Avers.

Two civil actions seeking the recovery of \$1,365 have been started by Herman L. Roth and Samuel Altman, acting for Walter H. Kennedy, against Harold F. Matton, known as "The Great Zelo." The latter's letterheads read he is a "performer, inventor and manufacturer." Kennedy contracted with Matton for a number of effects and devices to be used in a magic act Kennedy plans to present. The first order to Zelo amounted to \$1,000 a subsequent order called for two "Eggs" boxes and a glass trunk which were to cost \$365. The men made their arrangements in August. Kennedy alleges Matton failed to deliver the props and accessories contracted for and demands the refunds.

Kennedy was formerly on the stage, retiring to practice dentistry. Although Matton is said to have been on the stage, he is supposed to specialize on the making of illusions and devices for magical acts.

"THE BRIDE" FOR VAUDE.

"The Bride," a one-act play, used as a vehicle for Holbrook Blinn when the latter appeared at the Princess, is now in preparation for vaudeville and being directed by Blinn with Lina A'Hartman in the lead.

The sketch is by William Harbord, and includes in the cast Messrs. De Vries formerly with Sarah Bernhardt, Farrell and Bentley.

A new set is being constructed for the act by the Robert Law studios.

STRICT TAB ON AGENTS.

An order requiring all agents booking on the fifth or sixth floors of the Keith office to personally sign their time of arrival in the morning has been issued and is now effective.

A former order along the same lines didn't make it obligatory for the agent to sign personally.

"Hard Boiled" with Loring Smith. The Matthews and Ayres act. "Hard Boiled," by Benny Ryan, will continue with Loring Smith in Frank Matthews' former role. Matthews is now at Riverside Inn, Harbore Lake, practicing a general collapse.

LOBBY STOCK SALES.

(Continued from Page 3.)

The terms of subscription are \$4 cash down and \$3 monthly for six months for each share. Interest at 5 per cent. is allowed subscribers during the installment payments. This is equivalent to a printed circular, to the dividend payment of \$2 annually on a Low share of common stock.

The same circular says Low, Inc., earned over \$2,750,000 last year. Earnings next year are estimated at \$4,000,000 and \$6,000,000 the following year. Included in the profit estimate for next year are the possible earnings of 27 new Low theatres, under construction or contracted for, and the profits from Metro (pictures), controlled by Low, Inc.

In a tabulated "consolidated income statement," published in the same circular, for 40 weeks, from Sept. 1, 1919, to June 6 last, the amount of salaries paid acts on the time is mentioned as \$1,757,122.29. Cash on hand and in banks on June 6 was \$1,420,559. Land, buildings and equipment were grouped at over \$16,000,000. Capital stock, with 763,032 shares issued (with no par value), was down as \$19,175,915. Surplus on June 6 amounted to \$227,970. Among the assets were listed "film productions in process, completed and released, \$1,047,049." Also among the assets were "film rights, title and interest, \$1,415,100; equity in acquired interest of affiliated corporations, \$1,914,502; good will and contracts, \$6,684,129."

Among the liabilities was an item of "bonds and mortgages, \$1,953,450." It was reported at the American that at a meeting of Low resident managers it had been decided to conduct the sale in a conservative manner and outside of the theatre proper. Whether this plan would be continued for the full week in the Manhattan houses seemed a matter of doubt Tuesday evening. The feeling was that if the audience were to be inspired with interest for the purpose of purchasing they needed more than a notification on the picture sheet or a prospectus that was not passed around.

UTAH ORPHEUM CO. CHARGES "FREEZE-OUT"

Brings Injunction Proceedings Against Orpheum Circuit on Coast.

San Francisco, Nov. 10. Minor stockholders in the Utah Orpheum Company have filed an application for an injunction against the Orpheum Circuit, to restrain it from disposing of any assets, and to render an accounting since the defendants secured control, October 19, 1919.

It is alleged in the application the reorganized Orpheum has attempted to "freeze out" the minor stockholders; that a salary of \$15,000 yearly has been voted Morris Meyersfeld, Jr., as president of the Utah Co., lack of proper board of directors' meeting of the Utah Co., and violation of its charter.

In an answer, Lax Lansburg, representing the Orpheum Circuit, makes a sweeping denial of the allegations, and characterizes them as a "hold-up" to force the Orpheum Circuit to purchase the stock holdings at an inflated valuation.

TRY-OUTS GETTING BETTER

H. O. H. Showings and Palace's Morning Try-Outs Are Improved.

The quality of the Monday try-outs at the Harlem opera house has shown steady improvement since the beginning of the season.

Frank Jones reports the Wednesday morning try-outs at the Palace also improving as to the quality of acts. Last Wednesday six acts qualified out of 12 for the Monday night showing at the O. H.

The acts first show at the Palace Wednesday morning. If judged of sufficient merit they are then placed in the Harlem opera house for Monday matinee and night, when all the booking men of the Keith office can see them.

Jimmy Hussey's New Act.

A new act proposed by Jimmy Hussey is to have himself and about 15 others in three scenes from Hussey's late show, "Tattle Tales."



GLADYS BUCKRIDGE

OF BUCKINGHAM and CANBY

Who has been identified with Ziegfeld and Shubert for the past three seasons in "The Follies," "Midnight Frolic" and Winter Garden productions.

Will make her vaudeville debut at R. F. Keith's ALHAMBRA, NEXT WEEK (Nov. 14), in a beautiful and original scenic revue, presenting "ORNAMENTAL SONG SITS."

Assisted by the young concert pianist, ARTHUR DE SALVO.

Staged and produced by BILLY CASEY. Representative and Manager, JACK HENRY.

LOEW'S OTTAWA OPENS.

New Week's Stand on Circuit Sets Over 3,000.

Ottawa, Can., Nov. 10. Loew's new State opened Monday. It seats over 3,000 and is a full week stand on the Loew vaudeville circuit. The Loew road shows will come here from Montreal, ending their circuit touring as a combination at this point.

Marcus Loew and a party from New York attended the opening. The State's resident manager is William Stanley, formerly manager of Loew's Delancey street, New York City. He is said to be among the oldest employees on the Loew time and was chosen for this post through longevity of service.

The usual hurrah for a Loew opening occurred, with the first program composed of, besides the pictures, Fox, Benson and Co. The McNaughtons, Jimmy Rosen and Co., Texas Comedy Four, "Cheer Up" (running order).

Billy Sheehy is now manager of Loew's Delancey street.

At the premiere all boxes were filled. The Government House group included Lady Rachel Cavendish and Lord Richard Neville.

The theatrical party from New York was tendered a reception second only to that recorded when the Prince of Wales visited the capital. Local film fans were afforded an opportunity of seeing in person the following, who came here especially for the opening: Grace Valentine, Muriel Grier, Lillian Walker, Gladys Leslie, Texas Guinan, Nyma McMein, Sylvia Brainer, Marguerite Marsh, Helene "Smiler" Davis, Maude Marsh, Winifred Westover, Dol Henderson, Will Morrisey.

MANAGER GRAVES' SISTER

Yonkers, N. Y., Nov. 10.

Lillian Graves La Rose, sister of Manager Guy A. Graves of Proctor's theatre, made her debut in vaudeville here last week in a dance novelty, in which she is assisted by her daughter, Elise La Rose. The act is billed as "The Girl in the Crystal."

Fox-Shubert Arrangement.

As a result of a special arrangement between the Fox office and the Shuberts, George Price, featured with the Century Promenade Revue, has been granted permission to play a full week at Fox's Audubon. He opened Monday.

RAILROAD JAZZES UP "SAFETY FIRST" DRIVE

Use Three Vaudeville Acts at Meetings

Troy, N. Y., Nov. 10.

Vaudeville is being used by the New York Central Railroad to put over its Safety First campaign. Three acts and a jazz orchestra, some former professionals, and all now in the employ of the company, are presented at meetings, followed by speakers and a picture.

Singing by the audience, led by one of the performers, is a feature of the program. The vaudeville is credited with drawing the capacity audiences in all the cities and towns in this vicinity at meetings which would normally be attended by only a few railroaders.

MUSIC ROLL CO.'S YIELD TO BIG SIX

Regardless of the Federal proceedings against them, the six music publishers comprising the Consolidated Music Corporation, who are at present named defendants by the government on Sherman anti-trust charges, have been accorded all the terms demanded by them from the music roll concerns as set forth when the Consolidated was originally organized.

This arrangement was put through by individual negotiation between the artist and the various music roll companies. The salient point covered in the publishers' demands was that each concern "cut" at least two issues monthly from each of the publishers' catalogs, one to be of the latter's selection and the other the roll company's pick; also that these numbers be issued only in certain specified months to be regulated by the publishers' demands, which were originally intended to permit the sheet music sales and the roll sales to be simultaneously at the peak of the song's popularity.

This demand has been complied with by all the big roll companies and the dissolution of the Consolidated was merely to comply with the government, considering they misconstrued the publishers' original purpose as those of monopoly.

KEITH NEEDS MANAGERS.

The Keith Circuit needs five resident managers for its circuit of big and small time theatres. That statement was made in the Keith office this week by an executive of it.

Applicants will have to be equipped with a vaudeville experience.

EDWARDS AND CLAYTON, NEW

"Uncle Ike" Edwards (Keegan and Edwards) and Lew Clayton (Clayton and White) have teamed for vaudeville and will offer a jazz singing and dancing turn.

Keegan and Edwards recently separated. Clayton and White dissolved some months ago for business reasons.

Wire Ahead to Nashville.

Nashville, Nov. 10.

Lack of hotel accommodations here made more acute every day is held up as a warning to professionals with dates here to wire reservations at least one week ahead.

The Utopia, accommodating most of the professionals, is taxed to capacity.

CHARGES PANTAGER.

(Continued from Page 3.)

ing for an indefinite option on his services.

Another matter pertaining to Pantager contracts that many artists have complained of for some time past is that Walter Keefe when giving out a contract does not specify the cities the act is to play.

In this way Pantager, if he desires, can jump an act about in such a manner as to make the railroad jumps prohibitive. It is claimed this gives the Pantager Circuit a chance to get rid of an act if it wants to, in case the salary is higher after it has played around the Miles houses and Pantager's Toronto.

The Orville Stamm case is somewhat similar to that of Rath and Garren, published last week, in that in each instance an act played a few weeks of Pantager Eastern time and was then laid off, though holding a contract for the tour.

SONG WRITERS' UNION STARTED; AIMS TO PREVENT AND CORRECT

Undecided What Connection Will Be Made—A. E. A. Anxious to Annex—Meeting Next Tuesday May Decide—Music Publishers Perturbed.

The initial steps were taken Monday night in a movement to organize a Song Writers' Union, to be either affiliated with the Actors Equity Association or as a separate division of the parent body of the existing theatrical unions, the Associated Actors and Actresses of America, the latter being generally known as the Four A's. In furtherance of the plan to organize the song writers, a meeting was held at Kene's Chop House, at which about 60 writers of pop songs were present.

The meeting was addressed by Frank Gillmore, of the A. E. A., who spoke on the subject of union organization and what Gillmore claimed to be the advantages that had accrued to the actor through being unionized by the Equity's affiliation with the American Federation of Labor.

Joseph Weber, president of the American Federation of Musicians was present for a short time, but did not speak. Geoffrey O'Hara, former army song leader and writer of "Katie" and other pop songs, is the leading figure in the formation. (Continued on Page 7)

WORLD'S TRIP FOR HEIMAN

Marcus Heimann left New York Saturday for a trip around the world that will keep him away from New York for a year or more.

Following the absorption of the Finn & Heiman mid-west vaudeville houses by the Orpheum Circuit's reorganization, Mr. Heimann suffered an attack of nerves that travel is expected to cure.

PITCHER MANAUX IN ACT.

Al Manaut, the star pitcher of the Brooklyn National League Club, opened in vaudeville Monday at Loew's Warwick, Brooklyn. He is teamed with Jimmy Rule. They are offering a singing turn.

Rule is an experienced artist, while Manaut is reported to be the owner of a voice.

GERTRUDE HOFFMANN'S ACT.

A new vaudeville act has been quietly preparing for Gertrude Hoffman. She expects to first show Broadway the turn in about two or three weeks at the Palace.

Among the new impersonations will be one of Delphie, in "Alfara" at the Central.

SUN LOSES TWO.

The Robinson Grand, Clarksburg, and the Camden, Parkersburg, W. Va., begin playing Keith bookings Nov. 22, with four acts each on a weekly split.

Billy Delaney will supply the houses, both switching over from Gus Sun.

PAUL MORTON TRIES SKETCH

Yonkers, N. Y., Nov. 10. Paul Morton, one of the Four Mortons, and Naomi Glass opened a new act, entitled "The Spirit of 16th Street," at Proctor's theatre here, last Monday.

The act is a song and dance offering, covering two of the paramount subjects on the public mind at present—the landlord and apartments, and prohibition.

Shamokin Takes on Vaudeville.

The G. A. R. opera house, Shamokin, Pa., formerly playing pictures, started with Keith bookings Monday, four acts, splitting weekly, booked by Johnny Daly.

Ford Bingsi Away for Health.

Ferdinand Bingsi, assigned to Julie Delmar in the Keith office, is due to leave for the West Indies for his health, having been ordered there by his physician.

Murray Marinelli Representation.

The H. B. Marinelli agency has arranged for an interchange representation with Paul Murray, of London.

CHILI BEAN

KEEFE'S "SQUARER" FOR PAN CANCELLATION

Offers Rath & Garren Route for Another Act.

Following the verdict of the V. M. P. A. that the Pantages Circuit would have to pay or play the Rath & Garren act, "Past, Present and Future," Walter Keefe, Pantages' New York representative, offered Sam Fallow, the act's agent, a similar route for another Rath & Garren production, "Marriage vs. Divorce," which would parallel the original route.

Keefe also made a verbal offer to Fallow to route "Past, Present and Future" if he (Fallow) could deliver "Marriage vs. Divorce."

The latter act was offered to Keefe five weeks ago while it was "breaking in" but the Pan booker refused it. J. H. Lubin, of the Loew office, saw the act meantime and was negotiating for it. Lubin mentioned to Keefe he had caught the act and that there had been a slight change in the personnel which improved it 50 per cent.

The act was then playing at Loew's Victoria preparatory to accepting a route over the Loew Circuit. Keefe saw the act Monday night of this week and made Fallow the above offer. The latter declined it and routed the act with Lubin for a 40-week trip over the Loew Circuit.

Rath & Garren have informed Fallow they will entertain no booking offers for any of their productions from Keefe, in lieu of settlement, and they will insist on a cash settlement for the full amount represented by the unplayed balance of the play or pay contract, \$9,100.

VICTOR KREMER HELD

Charged With Converting Firm's Check of \$5,000 to Personal Account

Victor Kremer, president of Victor Kremer Film Features, Inc., was arrested in the Third District Magistrate's Court before Magistrate Levine Friday last charged with grand larceny. The charge was preferred by Jacob Shenefield, a former business associate of Kremer's, Shenefield alleging Kremer had taken a check amounting to \$5,000, belonging to the Victor Kremer Feature Film Co. from the mail and deposited it to his own (Kremer's) private account.

Following a hearing Kremer was held in \$1,000 bail, furnished, for trial in Special Sessions.

SELLS-FLOTO CIRCUS SOLD BY TAMMEN, BONFIELD, FLOTO

Ed Ballard and Jerry Miggivan Buyers—No Consideration Named—All Sells-Floto Contracts Taken Over, Including Coliseum, Chicago, Date.

Chicago, Nov. 10.

At a meeting recently held with Harry H. Tamm, W. F. Bonfield, Otto Floto, Ed Ballard and Jerry Miggivan present, the first three men owners of the Sells-Floto Circus, sold that outfit to Messrs. Ballard and Miggivan. No consideration has been reported.

The sale goes into effect at once, with Ballard and Miggivan handling the circus on its next season's dates.

A condition of the transfer is that the new proprietors take over all existing Sells-Floto contracts, including the circus' date at the Coliseum, Chicago.

Tamm and Bonfield are joint newspaper owners of Denver and (Continued on page 19)

TWO FOX HOUSES FEEL INVASION

Audubon and City May Cut Prices as Counter Action.

A decided falling off in business at Fox's Audubon and City has been noticeable the past few weeks. The Audubon is encountering strong opposition from three sources, in the Coliseum at 181st street, Loew's Rio at 142nd street and Keith's Hamilton at 145th street all on Broadway.

The Audubon prior to the current season had a practical monopoly on Washington Heights and got a strong play from the entire section. The new theatres have cut in strongly and have thinned out the attendance at the Fox house until rumors of a reduction in admission there have been heard along Broadway.

Fox's City, on 14th street west of Third avenue, is feeling the difference made by the latest price reduction in Keith's Jefferson, located a block further east. The Jefferson is playing strong shows of nine acts twice daily and since reducing prices down to about the scale existing at the Fox houses, has been doing big business, matinee and night.

CLAIM AGAINST FIVE.

Representations to Pat Casey Against "Village" Quintet.

The Associated Booking Office of Chicago, through Will Cunningham, has made claim to Pat Casey of the V. M. P. A. against "The Village Five," managed by Fred Kelly. The turn was booked by Jack Fox to play two of the Associated houses in Detroit, the dates being a split week, starting Sept. 30 at the La Salle and a full week starting Oct. 4 at the Palace. The turn's salary was \$255, which is the basis of the Cunningham claim, the act having been given a play or pay contract.

Fox stated the act had wired him it was disbanding and asked for cancellation. The Chicago Loew office consented, but the Associated refused to cancel the Detroit time. It is alleged the turn requested cancellation to accept time for the Association, Chicago, and reported playing house supplied that of Fox.

O. KING 5TH FLOOR MEN.

Admission to Palace 5th Floor by Permission Only.

A rule in effect on the sixth floor of the Keith office now requires agents of the 5th floor (p.p. vaudeville booking department), when seeking to interview a booking man on the sixth floor, to send in their names and secure permission for the interview. After has been concluded the 5th floor agent is supposed to leave the 5th floor immediately.

The O. K. system became necessary, it is said, through advantage taken of the former leniency in restrictions for the agents from the floor below. Several when going upstairs for the ostensible purpose of speaking to one of the big time bookers thereafter dangled about, taking the opportunity to speak to all other bookers who could be reached.

RICE PRODUCING REVUE.

Ed Rice is producing a elaborate musical revue for vaudeville, featuring Nell Pennington, a sister of Ann.

The piece is titled "Play as You Please," by Frank Duncan, Grace Howard, Bert Samuels, Lew Hoeslin, Ann Leary and Eddie Price complete the principals' roster.

NOTHING BUT THE BEST FOR

VINCENT LOPEZ

and His

KINGS OF HARMONY

With PAT ROONEY

AND GENE AND EVERYBODY

This Week (Nov. 9), COLISEUM, N. Y.

KEITH BOOKING MEN CALLED IN FOR TALKS

Conditions Prompting Heads to Confer With Bookers.

Within the past two weeks the Keith office bookers are said to have been twice interviewed by the Keith office heads, or one of them. The tenor of the conference was reported to be the present condition on big time vaudeville. Some stress is said to have been laid on the importance of making new headliners. Attention according to the story, was called to the recent use that could be made of known names in vaudeville, sufficient for headliners with the suggestion names be accepted as the basis for headliners rather than the salary.

STILL IN VAUDEVILLE.

After Switch in Price Strand, Birmingham, Continues.

Birmingham, N. Y., Nov. 10.

The Strand, which had determined to change its policy will continue with vaudeville indefinitely. The house advised its booking source it was in the last two weeks of vaudeville. That was rescinded when business picked up following a change in admission prices, which are now top at 35 cents. The Strand opened the season with a 15 cents' top switching downward several times.

The larger house here, the Hathaway, continues along the original line, charging 35 cents top as formerly. The Hathaway offers a seven-act bill and a feature and claims its admission scale to be the lowest in the country for the class of show offered. The latter theatre is supplied through the Keith office. The Shedy office books the Strand.



J. E. DOOLEY

Who returns to New York vaudeville at R. F. KEITH'S HAMILTON THEATRE NEXT WEEK (Nov. 14).

Mr. Dooley has entirely changed his style of working. He has a new act mounted by a girl and boy, a Chamberlain Brown, Davidson & Le Mare, and all permission needs to give him the once-over. Dooley says he will pay their tax both ways if he fails to make them laugh.

VAUDEVILLE BOOKINGS TIGHTER THAN USUAL

Shortage May Have Caused Heavy Advance Engaging.

Vaudeville routing books are claimed to be filled up to a greater degree than for many seasons past. Agents say the tightness in securing bookings is especially true of the 5th floor books in the Keith office and the Loew books. The supposed shortage of material during the summer and around the start of the season is believed to have caused the brokers to fill in considerably more time in advance than usual.

A larger number of routes were given out last summer than before, and it is said there is little open time until the first of the year. The Central West is reported to be "tighter" than the East, particularly the Gus Sun houses, the main portion of the shows for which have been booked until spring.

The effort is to make it harder to insert new material by agents. Failure to get action for new turns on agents' lists has caused considerable grumbling from the latter.

Bookers admitted this week the books were in such a condition agents were hard to supply. This related to acts which bookers wanted and were not inclined to let go.

The apparent plenty of material is in direct contrast to the booking situation early in the season.

"CHERIE'S" "COME-BACK."

Old-Time Headliner Returns to Vaudeville.

Clayton White returned to vaudeville with "Cherie" this week, reviving the comedy playlet at Proctor's 135th Street Monday. Coupled with him in the billing is Grace Leigh, formerly in the "Follies" and also a vaudeville singer. Miss Leigh played the title role originated by the late Marie Stuart.

"Cherie" was a headline attraction about 10 years ago. It was withdrawn shortly after Miss Stuart's death. The revival was cleverly presented. White again appearing as "Bruce Arnet." Its amusing qualities are still present and a "come-back" is predicted for the turn, the chances in its favor being aided by a dearth of comedy playlets framed for the bigger houses.

SHUBERTS SHIFT SUNDAYS.

The Shuberts' concerts have been switched about considerably of late, due mostly to the pumping of the film "Three the Hill," which has necessitated four different Broadway theatres, including the Lyric, where it moved in Sunday.

Concerts, temporarily stopped at the Central, will resume this week, and the Lyric, which offered a concert last Sunday night, may also be continued on the Sunday, but.

Concerts at the Casino have been called off, the draw on Sundays being the Forty-second street film being off. The Lyric may resume concerts after the "Hill" film ends its run. The Winter Garden and Century continue Sundays without change.

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SYNOPSIS: A BOY
ENTHUSIASTICALLY TAKES UP
WEATHER FOR THE THEATRICAL PROFESSION

**BURCHILL QUILTS AS
A-H. CIRCUIT BOOKER**

**Man Credited with Building Up
Chain, Resigns.**

Chicago, Nov. 18.
Tommy Burchill, local booker of the Ackerman-Harris circuit, resigned this week from the Marcus Loew organization and will probably go into an agency. Burchill booked the A-H houses for the W. V. M. A., and when Loew acquired the string Burchill was retained, he having booked the chain into a success.
Recently the time has been largely routed out of New York, and Burchill felt that his usefulness had been curtailed. He is universally popular in this region.

**SELWYNS TO NAME
HOUSE FOR JANE COWL**

**Star Honored by New Theatre
Christening.**

Chicago, Nov. 18.
One of the twin theatres being built for the Selwyns on North Dearborn street will be named the Cowl, in honor of Jane Cowl, that firm's foremost star, playing here now and breaking records in "Hushin' Through." It will be the first house in Chicago ever named after a woman star or a living star. She will open the house in a new play which she and Jane Murfin are now writing.

MAGNATES AT SPA.

Chicago, Nov. 18.
A notable array of theatrical magnates are, or shortly will be, gathered at French Lick, Ind., including A. L. Erlanger, A. H. Woods, Archie Selwyn, Sam Harris, Bert Whitney, Charles Dillingham, Robert Dick, and others.

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**HOUSEMAN RETURNS
AS WOODS MANAGER**

**Popular Old-Timer Succeeds J.
J. Rosenthal.**

Chicago, Nov. 18.
Lou Houseman, first manager of the Woods, and for years A. H. Woods' personal representative in Chicago, is announced as the new manager to succeed J. J. Rosenthal, who leaves between now and the first of the year.
Houseman and Woods were on the outs for several years, following a break which started when Houseman auctioned seats for the premiere of the Woods, whereas A. H. wanted the seats sold at box-office prices.
When Houseman left Woods his friends gave him a giant testimonial, and turned in a \$10,000 bankroll. He has since represented the Selwyns and Comstock & Gost here.
He is one of the oldest and one of the most popular figures in the stage life of Chicago, internationally known. As a press agent he has few peers. His recent appointment follows closely on the death of Joe Snyder, the millionaire clubman and banker, who was interested in the building of the Woods. Houseman and Snyder were the closest of pals. Woods is in town at present.

CHI. CABARETS IN BAD.

Chicago, Nov. 18.
Mayor Thompson has not retreated toward the Bloom's Midnight Frolics or Colosseum's two night-life cabarets whose licenses were revoked because of politics in the recent campaign. He says he will run a few more, and will not be the "goat" for illicit liquor transactions.

END OF PLAYHOUSE CO.

**Theatre Site at New Rochelle May
Go for Building Lots.**

New Rochelle, N. Y., Nov. 18.
Nothing of late has been heard here of the National Playhouse Co. The site it secured and on which it expected to erect a theatre through the local sale of the Playhouse Co. stock, is still empty, with no work visible other than the light excavation started some time ago before New Rochelle people closely inquired into the enterprise.
Reports here say the end of the Playhouse Co. has arrived and that the plot announced by it for a theatre site will likely be disposed of for building lots.
One Johnson was at first chiefly interested and he had John Lamp associated for a "name" through Lamp's former connection with P. F. Prentice as a house manager at Mt. Vernon, near here. With Johnson's resignation from the company, the office of president remained and remains vacant. According to report at that time a Mr. Churchill from the Middle West was to have taken the post, but up to date no official announcement of a presidential selection has been made.

WON'T DIVORCE PEGGY.

Chicago, Nov. 18.
J. Stanley Joyce, local millionaire lumber dealer, who is the husband of Peggy Hopkins, the former "Patience" girl, and later Shubert star, issued a statement through his lawyer, Levy Mayer, that he will not sue for a divorce nor acquiesce in any that his wife may start, but that there is a separation at present, which, as far as he knows, will remain so.

**GREATEST ADVANCE IN
OPERA HISTORY IN CHI**

**Huge Campaign on Business
Lines Gets Results.**

Chicago, Nov. 18.
The most intensive campaign ever waged here on behalf of an opera company is coming to a close, with hundreds of thousands of dollars in the treasury in advance and the season almost sold out.
Coupon books for stipulated seats to all operas have sold by the thousands. The death of Campanini has not had any apparent effect on the interest, and Herbert Johnson, the business manager, is conducting the opera as a business institution. Ben H. Atwell is at the head of the publicity staff.

ERBER'S NEW HOUSE.

East St. Louis Showman Observes
Sentiments.
Chicago, Nov. 18.
In announcing the approach of the opening of his new and third East St. Louis (Ill.) theatre, Joe Erber, the famous showman on this side of the Mississippi, opposite St. Louis, says: "It will be Joe Erber's dream come true!"
Erber is a sentimentalist. In his new house, the Joe Erber theatre, costing \$300,000, each dressing room is fitted with a shower bath and a special room, dedicated to E. F. Albee, is an N. V. A. clubroom and greenroom for the players. Erber and Philip Cohn have two additional houses in that section in contemplation.

SONG WRITERS MERGE

(Continued from p. 5.)
of the Song Writers' Union, the idea originating with him. Another factor is Raymond Hubbard.
It is understood that the Song Writers' Union, which is to be formally organized at a second meeting called by Keene's Chop House next Tuesday night (Nov. 18), plans to place a demand before the music publishers for a new standardized song-writing royalty contract that will be minus many of the features of the present general run of publishers' contracts now in effect.
Another move to be made, it is said, is that professional managers of music publishing concerns be forbidden to effect "cut-in" arrangements with any member of the writing staff. The way this has been done, and according to report is being done, is for the professional manager to inform a song writer on the acceptance of a number that he or she, as the case may be, must have the song in question rewritten. In this way an unwanted collaborator, it is claimed by many writers, is forced on the authorship of a song, frequently not even changing a comma, but having his name on the cover as co-author and sharing royalties under the same arrangement. The professional manager, according to the dope, "gets his" from the forced-in writer.
There was some talk during the week that the Song Writers' Union when formed would effect an arrangement with the American Federation of Musicians whereby no songs would be played unless written by union authors. How this was to be worked out was not disclosed.
Several of the pop publishers seemed to be rather disturbed at the forming of the Song Writers' Union, claiming that the unionization of song writers might bring about disagreeable complications. The general plan seems to be for the Song Writers' Union when formed to take up complaints, if any, for its members with the Music Publishers' Protective Association.
At the meeting next Tuesday night officers will be elected and a constitution adopted. The exact name has not been selected, but it is expected to be the "Song Writers' Union" or the "Authors and Composers' Association." One thing is certain: the matter of labor unionization either through Equity or direct through the American Federation of Labor, as a department of the "Four A's," is all set.

YOUNG GRABS MARIGOLD.

Chicago, Nov. 18.
Ernie Young will have the next show at the Marigold Gardens. It will be a vaudeville bill of some pretensions.
Young's contract gives him the entire gate and he supplied orchestra and show, which will be between \$4,000 and \$5,000 weekly.

DIVORCE.

Mrs. Gertrude Marston (Marston and Harnett), now on the concert stage, has brought suit for divorce in California against her husband, alleging non-support. Her attorneys are Hilegits & Smith, San Pedro, Cal. The couple were married in Philadelphia, Aug. 11, 1918, and played in vaudeville in a sketch, "Kiss Me Again."

FOSTER BALL HAS APPEARED TO THE

V. M. P. A. to explain Wills and Burge from further use of his former vaudeville vehicle "The Grand Army Man." According to Ball he wrote the act for the team and they agreed to pay him a nominal royalty for use of it.

**FILM MAN ARRESTED
FOR \$15,000 LARCENY**

**Chicago Head of Thompson
Company in Toils.**

Chicago, Nov. 18.
Delavan De Voe, Chicago manager and secretary of the C. F. Thompson Scenic Co., a company dealing in large motion picture scenes, was arrested on a charge of embezzling about \$15,000.
Some weeks ago he secured out a warrant against Thomas Tasker, an employee, who, he said, had fled to England, charging misappropriation of about \$100,000 worth of scenic effects.

HOUSE OF DAVID BAND OUT.

Grand Rapids, Nov. 18.
The House of David Band will again start over the vaudeville trail, opening here Nov. 22. It has been looked for a full season by Harry Weber.
Ernie Young of Chicago discovered the band last season, at its rest in Benton Harbor, Mich. It played a few weeks before the hot weather arrived and then returned home.

SUES FOR COVER CHARGE.

Chicago, Nov. 18.
Charles F. Hans, a private detective, sued the Winter Garden, a cabaret cafe, for \$1, which he was charged as a cover tariff. Hans says he bought a bottle of non-beer and paid \$1.25, 30 cents for the kickless concoction and six cents tax. It is the first case of its kind.

'JOYLAND' CIRCUS AT ARMOY.

Commencing next Wednesday (Nov. 17) and continuing for three days and nights, the big "Joyland Circus" will appear at the Second Field Artillery Armory, 167th street and Franklin avenue, Bronx, as a memorial benefit to the boys who fell in battle. Captain H. Perry and Albert Gorman are in charge of the arrangements for the Bronx showing.
The circus people will arrive from Canada Monday and immediately will be assembled for a street parade to tour the principal sections of the borough.
Among the most prominent of the 25 scheduled acts are Mile Irene Sharbank, the Keeler Family, Aggie and Lena, combined with "Pop" Mince with his clowns.
The proceeds from the sale of the tickets will be turned over to the Memorial Committee.

JACOBSON PRODUCING.

Clarence D. Jacobson, formerly the business manager for Earl Carroll, recently in charge of "The Lady of the Lamp," has severed his connection with Carroll, and, according to papers filed at Albany, he has formed the Clarence D. Jacobson Theatrical Enterprises, Inc.
Jacobson is about to produce for vaudeville, and is associated with T. J. Prentice of Cleveland, together with H. R. Hochheimer, who constitute the board of directors.

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CHICAGO NOTES

Ed Jennings, for many years city passenger agent of the Chicago & Alton Railroad at Chicago, has resigned that position and on Nov. 1 accepted the same position with the Canadian Pacific and Soo Line, with headquarters at Chicago.

Mr. and Mrs. Hugh Herbert arrived from Hot Springs, Ark., after a four weeks' vacation.

T. Dwight Popple's Revue opens Nov. 4 at the Winter Garden, Chicago, for eight weeks, featuring Fay Courtney (formerly Courtney Sisters), Chief Odessa and Frances Wansel, Bert Lewis, Margo Haffner, Jack Khan and Del Marie. The revue will carry twenty-one people.

Jack M. Lewis opened his office as a vaudeville agent, making his headquarters with Gus Huns, Woods Theatre Building, for the present.

Clyde Rinaldo, of "La Graciosa," is ill at the Columbus Memorial hospital.

Emile De Hout has just returned from Milwaukee, where he staged the "Bohemia Revue" at the Bohemia cafe there.

Edna Driscoll joined Max Blum's "Novelties of 1934" as ingenue, while Harry Cornell succeeded Arthur Shelby as juvenile.

SARATOGA AGAIN THEATRIC

Famous Professional Retreat Reopened, Redecorated.

Chicago, Nov. 18.
A. Singer & Son have taken over the Old Saratoga Hotel, spending \$100,000 entirely to remodel and refurnish this beauty. They have put in a new front and balcony and have re-named it "The Tremont," and will cater exclusively to the profession.

NO SUN-AMALGAMATED DEAL.

The affiliation of the Amalgamated Booking Agency and the Gus Sun Agency after being arranged was suddenly called off late last week. The deal would have added the Hibelitzky & McGuirk string of about eight weeks to the Sun bookings with the Amalgamated, however, the Amalgamated suddenly withdrew from the proposition.

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WHEEL MANAGERS OUT TO RAISE \$250,000 CLUB FUND

Columbia and American Will Give Gross of Four Performances to Finance Building — Follow Vaudeville Plan in Behalf of N. V. A.

The Columbia Vaudeville Co. and American Burlesque Association have each agreed to donate the gross receipts of two performances on each circuit to the Burlesque Club, in furtherance of a drive started by that organization to raise funds for the building of a new clubhouse. The benefit performances are to be given on a day to be selected, some time between Jan. 1 and the beginning of Lent.

The actors will be paid for the benefit shows, also musicians, stagehands, business staffs, etc. The Columbia and American benefits will be conducted along the lines of the Vaudeville Managers' Protective Association's single day benefit for the National Vaudeville Artists, Inc. There will be advance advertising in all of the Columbia and American wheel cities, with a view to informing the public of the object of the benefit shows.

It is estimated, together with the forthcoming Columbia theatre benefit for the Burlesque Club at the end of the season, the one day two performance benefits and the amount of funds now in the Burlesque Club treasury, that \$250,000 the amount needed for the new Burlesque Club building, will be netted by the organization.

The Burlesque Club plans a \$150,000 bond flotation to apply on the \$250,000 bond fund. This will be guaranteed by the executives of both wheels.

ALL BURLESQUE RECORDS GO ON ELECTION WEEK

**"Town Scandals" at Columbia
Tops Everything.**

Every box office record known to burlesque was topped last week at the Columbia, New York, when Irene & Clamage's "Town Scandals," playing its first engagement in New York, drew over \$15,000 to the Columbia's box office on its 13 performances.

The additional performance was the extra Election night show. It played to \$1,200, the amount of the advance, rain that evening preventing a window sale.

"JOY BELLS" CHANGES.

Pat Moore has been engaged to play opposite Harry Cooper in Al Reeves' "Joy Bells" (Columbia), joining the show at the Casino Philadelphia, Nov. 15.

The engagement marks Moore's return to burlesque, after an absence of three years in legit and vaudeville.

Low Christy, with "Joy Bells" earlier in the season, returns to the show Nov. 15.

TERRE HAUTE OUT.

Terre Haute dropped out of the American route last week.

The American shows played three Sundays only, the stand breaking the jam between Chicago and Indianapolis.

Three Days in Wilkes-Barre.

A deal was on between the American Burlesque Association and Louis Epstein this week for American shows to play three days at Epstein's house in Wilkes-Barre, Pa.

Epstein operates the Majestic, Scranton, which plays the American shows a full week this season.

Mollie Williams' Husband Dies.

Bert Thordford died at his home, 654 East Ninth street, Brooklyn, Nov. 6, of pneumonia.

The deceased was the husband of Mollie Williams, the Columbia Wheel star, who was playing in Omaha at the time of her husband's death. She reached Brooklyn in time for the weekend Thanksgiving.

Overhauling "Victory Belles."

James E. Cooper, Buck E. Wells and Dan Brady are in Albany this week overhauling the "Victory Belles."

JOY RIDERS.

Herman Seating..... Billy Money
Wide Chaucer..... George Adams
Robert Fendley..... Dan Fendley
Robert Fendley..... Bob Fendley
Jack Campbell..... Chas. Campbell
Mrs. Lala..... Anne Pearson
Dorothy Taylor..... Grace Pearson
Florence Taylor..... Caroline Warner

An indifferent lot of players this in George Jaffe's "Joy Riders," in spite of the sprightly name. For the first half of the evening at the Olympic Tuesday nighter seemed to have any life. Later on they all woke up more or less, and the final half of the entertainment partly redeemed the organization.

The principal comedians are Billy Money and George Adams, an old-fashioned combination of "lunch" and Irish dialect characterizations. The pair work in the way familiar to the burlesque of half a dozen years ago. Some of their stuff is fairly blue and not a little of it is extremely mean. At that the crowd on 14th street did not find much of the material laughable. Something is radically wrong with the outfit. They have people enough, a bright, colorful production and a chorus of 15 girls, up to the average for shape and ginger.

There are three fairly capable principal women with a wealth of clothes, but the numbers do not score with any certainty. The trouble probably is that everything about the playing is just fair, with nothing to give it distinction, and Wheel managers have been trained to expect some one point of special excellence in each visitor.

As a sample of the aimless method of bits, there is an episode near the very end of the last act which must occupy something like five minutes. Adams explains about to the straight man, "My wife won't let me work. She will give me her money and her jewelry and let me use her automobile, but she won't let me work." Then he bursts into tears. The same speech, only much longer, is repeated no less than nine times, with fresh bursts of tears as new people come upon the stage.

It is fair to presume that this laborious effort is aimed to the building up of some comedy point. But nothing of the sort eventuates. When the whole company has been dragged into the bit and the thing has been worn threadbare they all walk off. Instead of working up to a good comedy punch, the whole thing turned out to be merely a waste of time.

This is all bad burlesque method, and much of the comedy matter is plotted out in the same shiffling way. The show has eight scenes, half of them in "one" to allow for shifting sets. These intervals up toward the footlights are not well done. Some of the exchanges of talk are funny enough in themselves, but they have not that building up of comic effect which is the mark of an expert burlesque producer. All the people try for immediate laughs instead of working up bits to a climax. Any seasoned wheel player would know that this does not get anywhere.

The company does not make the best use of its material at all times. For example, the only dancing woman of the outfit is Grace Pearson, a trim little subterfuge and a graceful, animated stepper. She has no more than two opportunities to cavort, while Caroline Warner, who is a singularly awkward dancer, even if she does try hard, is called upon to do the major part of the stepping.

Miss Warner should devote herself to acquiring the dancing knack. She has a wealth of good looks and a mighty pleasing personality already, but her awkward steps are a bar to advancement. All the women, and especially Louise Pearson, the prima donna, know how to pick clothes and wear them. In the dressing of the principal women the show is excellent. Miss Warner looked particularly well in a rather daring knickerbocker suit of black and white and Miss Pearson was a striking figure in a sheath gown of opalescent spangles or iridescence. Miss Pearson likewise looked well at all times, especially in her last number.

The tasteful dressing scheme extends to the chorus. The color combinations are all bright and agreeable without the bodacious effect that used to go with the typical burlesque models. Most of the girls are good dancers, especially one plump blonde, who does capital leg-kick and works a neat split into her routine from time to time. They are a better looking lot than the Wheel average.

Aside from the two comedians, the men were poked for their service in a male quartet, which entertained for several intervals in "one" and have a full stage specialty all to themselves, the setting being that of a blacksmith shop, where they use those abominable electric effects which try the eyes and add nothing, besides belonging to a long past era.

Charles Fendley is a tall, fire-looking youngster, with a commanding presence in spite of his youth, and has a good bass voice to lend backing to the quartet and to help out the numbers. He is a fair straight worker as well. Charles Campbell is an indifferent juvenile, both as to method and disposition to work hard. He ambles back and forth and sings aimlessly in a thin but sweet tenor. Bob Fendley was just part of the picture without doing anything to attract attention.

BILLY WATSON'S SHOW GOES TO DARK HOUSE

**Arcade, Rochester, Refuses to
Play "Krausemeyer's Ally."**

Rochester, N. Y., Nov. 10.

Persons who went to the Arcade, in Courtland street, with the expectation of seeing a performance of "Krausemeyer's Ally" found the house dark. A. J. Roth, lessee, had canceled the attraction, said to be a Billy Watson show that formerly played on a burlesque circuit.

Through a New York agent, "Krausemeyer's Ally" was booked for the Arcade as a Billy Watson show. Watson insisted on sending his company here and demanded Roth play it, though Roth previously advised Watson he did not want his show at the Arcade.

Robert Gordon, manager of "Krausemeyer's Ally," said the manager of the theatre had demanded a reduction of 10 per cent. in the percentage of the receipts that was to go to the company according to the contract signed by both parties. This he said he refused to accept to, and as a result permission to play in the theatre was withheld.

When apprised of the stand taken by the manager of the show, Roth expressed surprise, saying there existed no contract between them. He said also that there was no mention of a 10 per cent. cut in the percentage of the receipts.

Roth announced a picture policy in future for the Arcade.

PLAY TO MORE MONEY ON AMERICAN WHEEL

Business Picks Up After Election Day.

Burlesque business has been brisk since the opening of the current season, but it has taken a decided boost on the American Circuit since election. The Columbia Circuit has more than held its own in the face of disturbed industrial conditions throughout the country.

Prior to election the younger circuit felt a depressing attributed to the activities and interest of the thousands of burlesque patrons who were working in behalf of the various candidates. This diagnosis was vindicated immediately following election day when the receipts hit an upward trend.

Another reason attributed to the continued good takings of the burlesque circuits is the inferiority of the legitimate road attractions sent out.

FRAME VAUDEVILLE ACTS

**Three More Burlesque Producers
Invading Field**

Several burlesque firms have signified their intention of invading the vaudeville producing field shortly.

Harney Gerard has a girl act in preparation, Henry Hiten is to produce a couple of acts in the spring, and Irene & Clamage will start producing for vaudeville after the New Year. These are in addition to Arthur Pearson's enterprises.

Default Judgment Against Barton

Judgment by default for \$2,600 has been filed in the City Court against Charles E. Barton and the Charles E. Barton Enterprises by Ida Feldman, on notes made out to N. R. Feldman.

PRESIDENT-ELECT A FAN

**Regular First Nighter at Gaiety,
Washington, When Senator.**

President-elect Senator Warren G. Harding is a burlesque fan. According to the manager of the Gaiety, Washington, D. C., which plays the Columbia wheel shows, Senator Harding has been a regular first-nighter at the Gaiety.

BURLESQUE REVIEWS

BON TON GIRLS.

Mortimer..... John Barry
Joe David Paul..... Dan Douglas
To Fill..... Mickey Feeley
Joe David Paul..... W. La Foye
A. Chaucer..... J. McManus
A. Chaucer..... Ed. Bonomo
Cousins Primrose..... Harry Moss
Miss Ward..... M. LaVau
Betty Bond..... Lou Barry

Jacobs & Jerome's "Bon Ton Girls" depends upon its laughs rather than upon production features. In respect to the latter the organization is far and away behind the average for the Columbia Wheel this season, but it does deliver a high average of laughs. John Barry and George Douglas are the comedians.

They get results without any particular regard to what is called "legitimate" method, either in the material they use or in their characterizations. Both play nondescript types somewhat akin to the tramp arrangement, but absolutely clean in dressing and deportment, and both have catch lines such as are apparently coming more and more in use. Barry's is the phrase, "I'll kill 'em," delivered in an odd quavering tone at least a score of times in the course of an evening, and his co-worker says the phrase "I'm a bum," somewhat after the manner of the dramatic "bum" actor and spoken quite as often. Toward the end of the show both lines were good for laughs irrespective of anything to back them.

It must be said, however, that the pair get their laughs without resort to money food business or the similar contrivances and depend more on quick turns of cross talk with a surprise in the reply. For the most part these score with certainty, although they sometimes give way to such bromides as "let 'em up in the other alley."

Their two specialty interludes scored the hits of the show, the first time with a dancing and comedy specialty and the second with talk exchange and a finish with a capital bit of "blues" done into a trio arrangement. W. La Foye, the straight man or juvenile of the troupe, sitting in for the number.

This LaFoye makes a first-rate straight worker, a nice-looking boy with plenty of good humor and an agreeable voice. The whole outfit is dominated by the men, and the women principals do not shine particularly as any time. Probably because none of the five who are named on the program has anything to offer by way of specialty, except Lou Barry, a tiny subterfuge, who can dance more than a little and led her numbers in the liveliest fashion.

The consideration of specialty stuff in burlesque offering was well illustrated by a bit about the middle of the first part. This was set as a lawyer's office. Most of the business was taken up with putting out a tottering old doctor, who insisted upon everybody trying his miraculous rejuvenator. He was a crippled old wreck until they forced him to take some of his own youth restorer. Then he straightened up and went into a first rate routine of ground tumbling, bringing down a smashing hit, perhaps the prize applause of the night. He was programmed as Mickey Feeley, and his acrobatic stuff, striking as it was, was no better than his old man characterization.

Another specialty man who scored well toward the end of the show was J. McManus with a series of whistling bits and imitations of birds. Why it was deemed desirable to make up in blackface for this was a mystery.

The show needs a couple of dancing women badly. (Miss Harley Mayne was sufficiently statuesque for a burlesque prima donna, and she has a voice much more agreeable than the average, but as a number leader she does not lend much animation to the stage picture. The same is true of the third woman, programmed oddly as "Ed. LaVau." She handled her numbers gracefully enough, but she does not dance, working straight all the time. The producer must have realized that his offering was overhauled with ballad-singing women, for he imported two of the choristers into service, a couple of waterweights, to do a song and dance number about midway of the piece. They were billed as Burrough Sisters, and were the only well nourished members of the line.

The girls were a miscellaneous lot, with several who probably were newcomers to the coterie and had to be helped on their stumbling way through the formations.

The production is "way off. Some money appears to have been spent in settings, although the full stage arrangement for the last scene of the first part had seen much usage. Several of the others also had been in service, and all of the costumes were either second-hand or holdovers from last season. One or two of the models were positively unsightly. The first one disclosed was a horror in color blending.

The one that followed was quite as bad. Half the girls were a kind of lavender pink or orchid and the other half bodies of flame color, two shades that ought never to be allowed on the same block at once.

The opening of the second act, scene of a manure shop, brought the first really pretty costume, a simple, graceful arrangement of gray and white that looked cleaner and fresher than any other seen of dressing, but still hardly spruce enough to be new.

There was a hint of where the costume came from in the dresses that went with the "Vampire" number. They made a really "hash," but a suspicion persisted that they were the very costumes used in a Winter Garden or "Follies" production of three seasons ago. That was the way the whole dressing looked—well cared for, but remodeled from the storehouse.

If the way, in there nobody about a burlesque company whose business it is to keep the program approximately up to date. Out of 12 programmed numbers in the first act only four or five were done. The others must have been discarded some time since the season started. But they are still on the bill. And who ever heard of killing a woman principal as "M. LaVau," like a baseball player? If a program is worth printing it ought to be worth while editing once or twice a season.

SNAPPY SNAPS.

Continued Nov. 10.

Dave Marion's "Snappy Snaps Review" had its premier at the Olympic Sunday. When given a thorough examination it should be one of the Columbia's best shows.

It formerly was Drew & Campbell's "Liberty Bells." Marion wrote an entirely new book put in new costumes and scenery and is here in personal charge of the smothering process. With Charlie Howard as chief comedian and a popful company.

The piece should be called "Vinger Snaps." Big audiences are applauding for Marion has the girls working like a Cuban chorus.

There are too many songs and not enough book, but Marion is trying many numbers until he gets what he wants. Art Harris, assistant fun-maker, with Howard out of it would be good enough to be starred. Marie Lucia, as lively as any big woman on the stage, puts over her songs with a bang. Helen McMahon does some pretty dancing. Pauline Harty is a good subterfuge and Harry O'Leary plays a nice straight role. The Runaway Four, a male quartet which sings, dances and does acrobatics, is a big feature. Miss McMahon and O'Leary in a novelty that Marion has dared to put in burlesque, a singing and dancing act with both dressed in Colonial costume, received five encores. Three encores were taken when the first violinist sang the song to their stepping.

Howard's "drunken stuff," especially the soda fountain gag, went well.

The settings are excellent. Alex Gorman is manager of the show. Nat Golden business manager and Charlie Howard stage manager.

Marion.

STATE'S CORNERSTONE

**New Low House on Broadway Has
Dedication Ceremony**

The cornerstone of Marcus Low's new State, at Broadway and 45th street, was laid Saturday at noon. It was a pleasant ceremony set under a sunbiny sky. The big stone block was lowered into place by a crane. On it was chiseled "Low's 1905-1939" typifying the growth of the Low enterprises in the last 15 years from the penny arcades to the \$5,000,000 State theatre and office building. The cornerstone is set on the 45th street side of the structure about where the main entrance of the theatre will be.

The guests numbering over 100, were seated on temporary stands while the police lines held back an audience of several thousand. At least three picture machines ground out every angle of the proceedings. A Lambie club representative group marched to the State. Two bands were in attendance. Iron workers on the steel skeleton of the office building which had already reached 15 stories, watched the ceremony.

Isa Claire and Bert Lytel were honored as the official masons. They were presented with silver towels, and N. R. Grandlund, who was master of ceremonies, announced they had been made honorary members of the Stone Cutters' union.

Mr. Low received the good wishes of many well-known theatrical people present. Close beside him during the ceremony stood Hon. Joseph Whinnick and David Beershtain.

CHIL BEAN

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
SIME SILVERMAN, President
224 West 42nd Street New York City

SUBSCRIPTION
Annual.....\$1 Foreign.....\$2
Single copies, 25 cents

VOL. LX No. 12

The country road markets are quite all right when they are really country. As often as otherwise they are not. The auto trade is sought after by almost anyone who can locate a desirable spot alongside the best travelled highways, to sell farm produce, from fruits to cider. About the only safe way is to purchase while riding from stands that are on a farm's front. The other "markets" probably secure their stock in trade from some large market in New York City, taking it out to the country via motor truck. The road market first found it, sell on Long Island, where the farmers advertised fresh eggs, for a try out. It became profitable. Within this year has spread all over the East, the practice not being distinguished from the bank. The city crowd in the country, however, is obliged to hold their prices down to meet the genuine competition and, although the city folks may not purchase fruit or vegetables as fresh as they are purchased in the city, at least the break in the market price is in their favor. Men of the wholesale produce business and importers tell of drops in prices of nearly everything for the table, but the retailers around New York have not as yet found it out, consequently, although everyone but the profiteering investigators have known all along who have been responsible for the high prices of existence.

Ira J. Watkins, proprietor of a traveling motorcade, was seriously injured while filling an engagement at Jackson, Miss. Watkins' attraction consists of an exhibition of motorcycles and light automobiles which circuit the perpendicular walls of a cylindrical track. Watkins was driving a Pagan auto in competition with another machine, when a spring on the front wheel of the Pagan car gave way. The auto crashed to the floor of the pit, plunging Watkins beneath it. His wife and another woman rider who were in the enclosure at the time were unable to lift the car from his prostrate form until the other rider brought his car to a stop and gave assistance. Watkins was rushed to a hospital, where it was found he had broken two bones in his wrist and fractured several ribs.

Attention was again brought to the claim of the Naglis against William Fox for one-seventh of a week's salary. It had been printed the case was decided by the N. Y. A.-U. M. P. A. joint arbitration board in favor of the act, but the records show the decision was in favor of the Fox office, and the act was paid \$107.50. This sum is nine-sevenths of the weekly salary at \$200, less 1 per cent. commission. Ten days ago the case was reopened by Henry Chesterfield on behalf of the act and the matter was again decided against the turn.

In the \$200 Municipal Court action by Helen Link against Lillian Bradley, the agent, on an Actors' Fidelity League contract, calling for two weeks' services at the Hotel Blackstone, Atlantic City, Henry Chesterfield has been appointed arbitrator. Harry Mountford refused to officiate, as a Fidelity contract was involved. Miss Bradley, represented by Henry J. & Frederick R. Goldsmith, answers Miss Link proved deficient for the theatrical endeavor she was engaged for and had to be dismissed.

Lord and Hicks, who have been managers of the Playhouse at Montpelier, Vt., have resigned and P. A. Mitchell and G. H. Arden now have the management. They expect to play good shows. No road shows have played that city since the opera house closed some time ago.

Channing Pollock will be the guest of honor of the friends at the club's first anniversary dinner of the season, at the Hotel Astor Saturday evening, Nov. 28. Mr. Channing was among the founders of the Friars and has since been on other life mile Dec. 8 for a foreign tour of considerable length.

TOMMY'S TATTLES

By THOMAS J. GRAY

Two years ago yesterday Hindenburg took his last bow and the Kaiser's stage manager started looking up railroad jumps; that put him under the heading of "New Acts."

The same day ruined a million dollars worth of war songs for the music publishers.

All the experts said, "Well, living will be cheaper now."

Manufacturers announce that in a short while all men's suits now selling at \$100 will be reduced to \$50, which will still be \$25 too much for most of them.

If the cost of clothing should increase vanderbilt actors won't have to worry, they can wear some of those silk and satin drops that every act seems to have a flock of.

Pellow says he's going to make all the song writers join a labor union or their staff will not be played any place. That's going to be tough on the old Masters who died before they had a chance to join.

Maybe they will all have to wear uniform watch fobs and an eight hour chorus.

If a union man is caught whistling a ten-union song his whistle may be suspended for 20 days.

It seems most unlikely, but it is suggested for Harding's cabinet but Johnny Frankie.

Might put some of the actors who were in his League on it. They'd look much better on the news watches than a lot of the fellows who will be in it.

Second free gag in opposition to the masterpieces—
I passed by your house yesterday and I knew you were home,
How did you know I was home?
I saw your agent sitting on the stoop.
His masterpieces were so thin about he didn't get the right intonation on their knuckles.

Some men are complaining over the fact that they are having a hard time getting lessons to sing.

American charge girls are going to London to show the English girls how to walk—(a) very hard they show them how to walk a restaurant check.

Walking was something actors knew a lot about years ago—but that was before they had such big mob scenes in pictures.

The country is waiting for some director to put on a picture that will reduce the high cost of living. How could a film director reduce the cost of anything?

Big garden, we fought, the price of bananas.

It is rumored the producers of musical plays are thinking of putting something in them besides costumes and scenery.

If the drama has gone to the dogs we guess the musical show business has gone to the dream-makers.

Vanderbilt has gone to two dollars.

The films have gone to Wall Street.

You'll soon be reading those Christmas advertisements, "To Our Agent," etc.

SPORTS

At the New York Athletic Club last Saturday night a film of the McLean-Mathison ice races at Christensen, Norway, was shown. Lobby McLean was present in person. His manager in an announcement stated the Norwegians prevented the film being exhibited over there. The object of exhibiting it as a part of the evening's entertainment at the club was to bring before the Winged Foot members the exact reason why McLean lost the 1000-meter race with the Norwegian champion, who McLean had previously defeated over here.

A section of the picture showed the fine ice track the race was held on. The track was in two marked sections, each race to hold to his half, with a flagman at one point designating with his flag on each lap, where he stood the track the skater was to go on for the next lap, the skaters alternating in the middle. In this way each contestant secured the red track every other time around.

The point of the film in McLean's favor was that at one time when about two miles had been skated the judges stopped McLean, saying he had taken the wrong track. Before this had been noticed, Mathison had gained over half a lap, straining to make up the lost footage, which he did, McLean out-distanced himself, failing to complete the last lap and losing the race.

On McLean's behalf it was said he stood ready to meet Mathison at any time. It was also stated by his manager that following the big race in Norway Mathison had remarked that he got the worst of it over here, and what did the Americans expect to get in return over there?

Despite numerous concentration

handicaps combined with the issuance of threats to cycle men contemplating entering any race aside from the annual Madison Square Garden classic, George Young and Eugene Bennett have completed arrangements to promote the 29th International Championship six-day contest in the 23d Regiment Armory 14th street and Broadway, commencing Nov. 20 and ending Nov. 27, under the auspices of the New York Velodrome Co.

The announcement carries the report the staging of the coming grand will cost about \$25,000, which includes the guaranteed prize money for the riders, amounting to \$25,000. This is the largest purse ever offered for a cycle contest. The largest expense is the construction of a nine-lap hatched track and extra stands necessary to accommodate the anticipated crowds.

According to present indications, and with Young behind the project, there is little doubt but the 1920 race will be as successful as the grand he handled last year at the Garden.

The American riders who have started training are Alfred Gosselt (world's champion), Hill, Madden, Boston, Spencer, Muglin, Kaiser, Drobach, Weber, Keller, Hanley Lang, Kopsky, Belle Curry, Osterlatter, Vermaas, McLeath and Walker, the Australians. The foreign riders are expected to arrive by next week.

Young Mike Donovan, youngest son of the late Professor Mike Donovan, who retired from the professional ring about two years ago to succeed his father as boxing instructor of the New York Athletic Club, will again enter the ring as a middleweight, Donovan under the tutelage of his father, who

AMONG THE WOMEN

Beth Clifford at the Riverdale sang about "Simple Mary Ann" who went into the movies thinking that Chaplin was a priest and Fairbanks a scale! She wore a gorgeous circular ermine cloak, with a robe edged with myriad ermine tails, and huge pockets into which she dug her hands as she sang informally. Doffing the cloak, she appeared in a ermine chiffon gown of broadened turquoise and silver. This was trimmed only with a wide metal ribbon girdle, at the side of which an orchid ostrich tip was fanned. The skirt was too long. It did not even keep the ermine of the Paris-Fifth Avenue average! Her very chic ankles, enhanced by a pair of gorgeous silver sandals with rhinestone clasps could have stood a shorter skirt assuredly. Miss Clifford is trim and chic, a lovely little blonde comedienne, with a delicate oval face, and well-trained eyes that flash innuendo.

"Why Do They Call Us the Weaker Sex?" she sang, and the line, "A skinny woman in an evening gown shows more backbone than any man in town," got a laugh, because her silver fringe gown was simply non plus as to back!

Hyams and McIntyre had a sweet little sketch, staged in an artist's studio. Letta McIntyre wore a quaint brown, Quaker-like costume, well matching her chestnut curls. This for her entrance as a kindergarten teacher who would be a model. It sufficed until she changed into a lovely lace hopped affair, in which she posed as "Maybloom." The white lace was not of silver, but otherwise the costume was very like the one Jane Cowl wore in "Smiles Through." It was trimmed in garlands of flowers, and an old-fashioned paper trimmed bouquet was included. She looked like a valentine.

Laura Pierpont did some real acting in another sketch of heavy stuff. The old country folks in a movie out of the old homestead on a snowy night when the mortgage is due, McGaw! The church bells toll as "Little Mary," who has been gone for years, returns in visions. It is a fanciful idea, full of possibilities in new thought philosophy to the extent that love alone and right thoughts can keep us right.

At any rate, "Little Mary's" pa thinks no good can come of the girl, and in the first vision she returns, true to his prediction, as the jass biddy! She wears a Broadway suit, a gay green lid, a green handbag, and a loaded cigarette case.

The mother, however, has kept only good thoughts; so "Little Mary" appears in another vision as a Salvation Army lassie. Then pa boggles that she will come to a bad end, and, sure enough, the girl crawls in out of the snow as a terrible dope fiend! This is acting. After the visions, of course, the real "Mary" comes, and what do you think? She has married the son of the old miner with the mortgage, and is all dressed up in a brick-colored dervetyn suit, trimmed with chinchilla! Ain't fate wonderful?

Adelaide Mason wore the same clothes reviewed at the Palace and it still holds good that her backless submer suit with the silver trim and silver hat, with the long pheasant feather is the "naughtiest" thing this season. Tom Patricola gets off a new one for the Hula dress. Not only does she shake a "worked hay-stack," but it gives him hay fever!

Pearl Franklin, with Lew Rose and Johnny Muldoon, danced a series of costumes into the spotlight. The first was a flowery get-up, and next came a shiny dress of submer pattern, made of delicate rose taffeta with pretty blue medallions mounted over the tiny skirt. A black net jacket was occupied as she turned double cart wheels to thunderous applause, which was mostly for the dancing prowess of herself and partner and partly because she looked so cunning. She wore a silver Tam, with the silver trimming on the dress repeated in one gaudy cuff edged with monkey fur. Monkey fur is very good this season, and especially suited for vaudeville monkey-shines.

Ira Claire was one of the honored officiators at the laying of the Low-estate Theatre corner stone last week. She was formally presented with a silver trowel to break ground for the new theatre. While waiting for the solemn moment, Miss Claire, who was looking radiant enough to have entered photographers about in a circle, took out a tip stick and examined her smile to put the right effect. She used the shiny trowel for a mirror. (And there are those who would call a spade a spade!)

She wore a light cloth costume, with a turban of oriental colors offsetting her blonde brilliance. Oh lucky corner stone! Here was the great little "Child Lagger" digging for it with a silver shovel!

Harley Mayne, the prima donna of The Ten Ton Girls, sings like a bird and wears more colors than a peacock! "Breaking Into Society" is jolly and jumping lively right through. Miss Mayne sang a song, "I Am a Vampire," but one knew that before she sang a line. The regulation black slinking gown, with a vividly tinted train tipped with black fox fur and rhinestone bands draping over the hips, gave the vampire hint, which was followed by the cap of rhinestones, with curled ostrich tips spreading out proudly. Her confident vampire slinked (or slunk) out for the chorus.

One girl with a cloth of gold sheath had a glorious spray of pheasant feathers worn over sort of a fan-shaped bustle. A cap got tucked in with another bunch of feathers, so that the girl looked like some "It's a bird" pretty enough to be chased about by the comedian with a salt cellar! Another innovation in her gown was the application of rather long tassels of sea green beads. Many an imported Paris gown could take a hint from this creation.

Lou Barry, the submerette, had cunning togs, especially a little black coat trimmed with extremely full bands of white fox fur. A black lace submer suit worn over gold trunks, and hooped out like a lamp shade, was flashy. The strand of red roses falling from the side of the bustle was effective, and the roses were repeated about the hem of a yellow satin hat with black lace vamping over the brim. A back slash of narrow, wired, black velvet ribbon was added as a sort of rambette bustle.

The points were clever pink satin pantaloette suits, with little area covered, epidermically speaking. The high stomer neck was only a compromise. Effective slanting bands of black satin were trimmed above the knee.

The next number introduced the girls in vermillion coats of cutaway style, with white satin trunks, trimmed in bands of the color banded in gold. Cascade hats with tufts of white feathers seemed very chic. Why they brought in four girls in the pink suits used in the last number is due for explanation. Roman armor-like hausses of royal blue, edged in Roman border designs of silver, were most effective, especially with bands of silver fringe and long blue fringe glimpsing over the dancing limbs.

Miss Mayne wore a white sequin gown, with a pointed blue bridesmaid bodice. On this bodice a white star of big outline was offset, and on the skirt two smaller stars of blue repeated the idea. After that gown there was no doubt as to who was the star of the show.

She sang a song about "I'm the Belle of Kanakake," although the program billed it "Queen of Kanakake." That was puzzle No. 1. Thereafter every song they sang was in direct revolution with the program. Why they should print songs they do not sing and sing others not printed on the program, without warning, is another puzzle.

was once the champion heavyweight of the world fought the best men in his class and only met with one defeat at the hands of the St. Paul wizard, Mike Gibbons, after which he entered the army as a member of the 25th Division. Following his discharge, Young Mike took up his father's duties at the N. Y. A. C. His reappearance in the ring will not interfere with his present position as instructor. Incidentally he will be married on the 20th of this month.

Jack Johnson, former champion heavyweight fighter of the world, who is serving a term in the Federal penitentiary at Leavenworth, Kansas, will be the star feature of an athletic show at that institution.

(Continued on Page 12.)

"DEFAMATION" SUIT OF MANN VS. WOODS

Late Star Charges Manager
With Mercenary Reasons.

With the report of preliminary papers in the hands of A. H. Woods submitted to him by the attorneys for Louis Mann, the manager faces a suit of a reported sum in amount of \$100,000.

Mann, it is understood, has engaged two attorneys in New York to represent him.

The suit, it is understood, is based on Mann's allegation of "defamation of character," by Woods, and another contention on the part of the prospective defendant is for damages for closing "The Unwritten Chapter."

Through this will arise the question and legality of whether a manager can close a show, and whether he can declare it a failure, especially "when it is done for personal and mercenary reasons," which charge Mann is understood to have made in his complaint.

BELASCO AT PREMIERE

Attends "Afgar" Opening—First
Time for Him

David Belasco for the first time in 35 years or since he came to New York, attended a premiere at the Central Monday night when "Afgar" bowed in. It was through his friendship for C. B. Cochran and Morris Gest, his son-in-law, Belasco broke his long standing rule.

Mr. Belasco is always back stage on the first night of his own productions. The only other exception to his rule occurred about 12 years ago when he sat in at the premiere of "Farside," acting as critic for the New York Herald on that occasion. "Afgar" opened at \$10 for the first night only with a society crowd attending.

BOSTON JUDGE BANS UNION'S STRIKE FOR "CLOSED SHOP"

Superior Court Forbids "Endeavoring in Any Way
to Promote Closed Shop and Inducing Any Em-
ployee to Break a Contract."

Boston, Nov. 10.

Judge Blaisdell sitting in the Superior Court issued a sweeping injunction Nov. 8 in the contest between the Thomas G. Plant Shoe Co. and officers and members of the United Shoe Workers of America, Local Nos. 13 and 16, the local organizations of the Allied Shoe Workers of Greater Boston.

The court ordered that the strike which began May 13, 1919, be ended, and restrained all officers and members of the union from further endeavoring to promote a "closed shop." The order is remarkably broad in scope in that it forbids all activity against the employers, bans all efforts to induce present employees to leave the Plant factory or to urge them to non-performance of their duties, whether they are under contract or not. The decree also forbids the payment of strike benefits by the union to former employees.

The text of the order is as follows:

"Thomas G. Plant Company vs. Frank Gould et al.; final decree.

"This case came on to be further heard at this sitting of court and thereupon, upon consideration thereof, it is ordered, adjudged and decreed that the defendants, Frank Gould, John Burke, Mary Smith, Sarah McDonald, William B. Watson, Emilio Marotta and Frank Franzosa, and all the members of the United Shoe Workers of America, Local No. 13, and all members of the Allied Shoe Workers' Union of Greater Boston, Mann, and all who hereafter may become members of any such organization, and the servants and attorneys of each and all of them, are permanently enjoined from procuring or supporting the strike described in this bill of complaint or any future strike called for any of the purposes alleged in the bill,

MANAGERS STRIVING TO REGULATE TICKET SPECULATING "GYPPING"

P. M. A. Proposes Bonding Ticket Agencies at \$10,000 if Selling at Over 50
Cents Advance—"Buys" to Be Stopped, Reported, With Agencies Receiving Customary Allotment.

At a meeting of the Producing Managers' Association held Monday, it was proposed that theatres oblige ticket speculating agencies to furnish a bond of \$10,000 to the P. M. A. as a forfeit penalty if selling tickets for over 50 cents advance on the box office price, under pain of any agency failing to furnish bond as demanded being cut off from the privilege of securing a supply from the theatre.

It was also agreed that if the "buys" by speculators of theatres in advance would be stopped, but that the ticket agencies should continue to receive their customary allotment of seats.

The P. M. A. action covers all of the leading producers and theatres of New York with a couple of exceptions. The exceptions, however, are apt to follow the P. M. A. lead in the matter of speculation.

Proposals that the P. M. A. formulate plans to regulate the ticket agency "gypping" now going on, through "buying in" on a couple of agencies and expanding them or for the P. M. A. to open its own agencies were passed up as impracticable.

The bonding plan was announced by Pto Ziegfeld a year ago, then to prevent high prices of seats, though it did not. The result of that bonding was the sale of the best "Follies" seats being limited to

one agency which secured any price asked, while it allowed other agencies to buy "Follies" tickets of it at pleasure.

While the P. M. A. managers profess sincerity, their action comes on top of a crusade against the price of the high theatre tickets conducted for some time by the Evening World.

The "buy" has been accepted as the real reason for agencies getting all the profit possible out of a hit. A buy is the speculators' purchasing a stated number of tickets for a theatre for each performance for a number of weeks. It developed into a manager of over one theatre often forcing a "buy" for one of his shows, on the threat to cut the speculators off from his other theatres or shows. Often the "Follies" opened in New York, forced buy entailed a large loss to the speculator which could only be recovered through increasing prices for seats to a hit.

While a number of ticket agencies possibly could under extreme pressure pined along at a 50-cent per ticket profit, there are also a number of speculators who would not if they could possibly help it sell any seat to a Broadway hit at the regular 50-cent over scale. These are known as the confirmed "gyppers" with patrons who understand they will have to pay the top price to them for seats.

One P. M. A. manager when asked how the association expected to trace or prevent tickets sold to a bonded agency being transferred to a "gypper" who had not bonded himself, said they had not gone that far into it.

The P. M. A. reasons for not opening ticket agencies or attempting to control one or more of the best known agencies, are in the main that there is too much detail, intricate workings and phoning are not liable to carry much weight among the theatrical fraternity familiar with this phase of ticket selling.

Collector of Internal Revenue William H. Edwards stated Tuesday his office is going to make a thorough investigation of the theatre ticket agencies, which have, according to complaints that have been received by him, been defrauding the Government out of \$200,000 due as tax on the excess premiums over the regular 50-cent advance.

Collector Edwards caused letters to be sent to the managers of all of the New York theatres requiring the managers to hold all of the stubs taken at the door, so that they may be looked over by the Collector's men after the house counts up. The law requires all the agencies to stamp the back of the theatre tickets sold at an advance of the box office price to be stamped with the name and address of the seller.

PETE CAVANAUGH'S "DISNEY"

Pete Cavanaugh, advance agent, who is doing specialty advertising for the "Greenwich Village Follies" at the Shubert, was painfully injured Friday night when he was run over by a heavy motor car at 43d street and Broadway. The machine was a stolen car. Pedestrians and police were in pursuit. The thief suddenly swerved the motor and Cavanaugh was caught. The accident resulted in the thief being caught.

Cavanaugh was not seriously hurt, though he will be laid up for a week with bruises. He limped to the pavement, but was more concerned with the whereabouts of a new derby hat just given him by a friend than his hurt. He cried out, "Where is my 'Disney'?" Friends prevailed upon him to go to the Roosevelt Hospital and after having the injuries dressed he went home.

An hour later an officer called at his house to see Pete, imparting the information, "Your son is in the hospital." "Son nothing," answered Cavanaugh. "I'm the guy who was run over."

and also the amount that was received for the ticket.

The checking up that will result through this will undoubtedly bring about a proper return to the Government, according to the Collector. As a matter of fact it is going to be up to the public whether or not the Collector is right. A spec may charge a \$3 premium and still only mark the back of the ticket 50 cents advance and if the purchaser doesn't note this and complain the Government will never know what was actually paid.

John McElride issued a lengthy statement to the papers in which he stated there were 30 agencies in the business in New York and that at least 20 would be forced out of business if compelled to split 50-50 with the Government on all over the 50-cent premium. Of the latter the tax is but 2 1/2 per cent.

After reading the McElride wall on the matter several other agency men stated it was their belief the activity on the part of the Collector was suggested by no one other than McElride. McElride stated the investigation would undoubtedly bring some astonishing facts to light.

FRENCH SUNDAYS ONLY.

Subscription Series at Belmont, but
No Regular Season.

For the first time in years New York will not have a season of French plays. A series of Sunday nights with French operettas will be given at the Belmont theatre starting Nov. 21. The performances will be supported strictly by private subscription.

The Cercle D'Art Francaise is the organization offering the operetta, the directors being Theo Stocky and Armand Robt. The company has a number of French players recruited from Montreal. The "chanteuses" are Therese Dugueval, Fabienne, Frank, Anna Mounin and Germaine Perville. The "comiques" are Armand Robt, Blanche Dargigny, Eva Rosner, Simon Laurent, Fremont-Treny, and Fred Barry. The "chanteurs" (male singers) are Ernest Brunet, Arnold Becker and Paul Revel.

The operettas to be given are "Josephine Vendue par ses Soeurs," "La Mouquette," "Mia Helyet," "Le Grand Mogul," "Le Petit Duc," "Les 24 Jours de Charlotte," "Les Petits Machus," "La Fille de Madame Angot," "Les Saltimbanques," "Mam'zelle Nitouche," "Les Cloches de Camille," "Veronique," "Une Operette Inedite," "La Fille du Zambour-Major," and "La Poupée."

NEW CURRAN MANAGER.

Louis Lurie Secures San Francisco
House—Curran May Build.

San Francisco, Nov. 10.

Louis Lurie will have control of the Curran after Homer Curran's lease of the house expires next August. Lurie owned Curran for it.

Curran is leaving tomorrow for the East to consult with the Shuberts. He may conclude to build here or remodel the Shubert, in which Curran holds an interest with Samuel Grossman.

LONDON ASKS FOR MINSTRELS

Que Hill is in receipt of an offer from H. Cecil Deyl, London agent, to send the Que Hill Minstrels to London for a run during the spring. The Hill show is now in Chicago.

Regardless of the London date, Hill will put the minstrels in a Broadway house some time after Jan. 1, 1921.

Irving Fisher with Miss Miller.

Irving Fisher has been placed by Josie Jacobs to play opposite Marilyn Miller in the Pto Ziegfeld new production of "Sally in Our Alley."

The engagement was sold through Miss Jacobs having five offers for Mr. Fisher to select from.

STAGING DIRECTORS GETTING ROYALTIES

Some of Them Draw \$1,500 a
Week on Broadway.

There are more than half a dozen attractions on Broadway this season which give the staging director a percentage of the gross. The practice of recognizing leaders in the field of staging has grown steadily within the last two seasons and is becoming a regular thing. The percentage is in addition to a stipulated salary or fee and the rule among directors now provides for the percentage participation before acceptance to stage the play.

This percentage participation varies, some directors getting 1 per cent., others securing as high as 2 per cent. Contracts made at the time the stager is engaged set forth the terms, but protect the director against participating in any losses sustained.

Directors say an interest is due them because the weight of the work done practically means the success of a production.

Other directors are in the habit of arranging for royalties paid weekly for new ideas inserted in shows. That goes mostly for revues. Stage directors receive from \$250 to \$1,500 weekly with a guarantee covering a number of weeks. Another system is a lump fee with no time limit required. With the percentage plan added the incentive to put over a play is heightened and few producers have objected to the new arrangements.

ELECTION SUITS SOUTH.

Business Picks Up Around Atlanta
—Harding Applauded.

Atlanta, Nov. 10.

Legitimate business is still bad in this section. There was a slight slump in vaudeville and pictures just before election, but not enough to be noticeable. Immediately after the results were known the vaudeville and picture houses were jammed. There seemed to be a general feeling of relief, even in the solid Democratic South when Harding was assured of victory, and wherever his picture was shown upon the screens it was vigorously applauded.

Saturday following the election there was a waiting line of ticket purchasers outside of Lee's Grand half a block long. The Lyric also packed them in, but "Bringing Up Father" at the Atlanta fared moderately. At the Atlanta is dark for the first time this season for the first three days of this week, an unheard of condition so early in the theatrical year.

HUNTLEY OUT OF "HITCHY"

Name Off Billing at Amsterdam and
Dressing Room Emptied

P. G. Huntley, English comedian, is out of the "three-star" "Hitchy-Koo," having left the cast on Wednesday of last week. Friday the English comedian's effects were removed from his dressing room and at the same time his name was taken off the billing and the Amsterdam's boards. It was given out that Huntley was ill with a nervous breakdown.

Gerald Waller, an English player, who came over with Charles Withers in the latter's "For Pitty Sake," (a feature of "Hitchy"), has been appearing in the Huntley part since the star's withdrawal.

Lawrence Greenwell was called into the Huntley role Monday and his name added to the star billing.

HOUSEMAN BACK AT WOODS.

Chicago, Nov. 10.
Lou Houseman is again the manager of the Woods theatre here, succeeding his successor J. J. Rosenthal.

It is possible that J. J. may not return East for the present and remain in this territory undertaking the exploiting of special feature pictures.

Western "Uncle Tom."

George Peck, Louis Jennings and J. W. Brownlee are readying a western "Uncle Tom's Cabin" to open on the coast about Nov. 24.

Peck and Jennings have one "Tom" show playing the eastern one-nighters now.

CHILI BEAN

EQUITY BAN OFF HOUSE WITH NON-UNION CREW

Members Disqualified Anyway By Playing with Non-Members.

San Francisco, Nov. 10. According to a letter received here by Al Cunningham, of the Alcan, an acting representative of Equity, the Mattland, a community dramatic stock theatre, which employs non-union stage help, is no longer to be considered under a ban restricting artists of the Equity from playing there.

The action, according to the Equity, is based on the fact that members of the Equity are playing with non-members in other theatres, thereby placing themselves in the same position as they would be in playing in a house where non-union stage help is employed.

Arthur Mattland refused to give out any statement, saying he did not care to have anything pertaining to the matter published.

BAGGAGE INCREASE DEFEAT

Belief in Chicago Tax of 35 Cents for Car Will Be Defeated

Chicago, Nov. 10. Indications are that the proposed increases in transportation which would have made it necessary for 35 cents to secure a baggage car would not be adopted by the Transcontinental Passenger Association which went into session here Monday. Vigorous work on the part of the United Managers' Protective Association from New York is credited with the apparent defeat of the move.

It was shown prior to the start of the meeting if the baggage car regulations were changed to make it harder for shows to travel than now, it would be certain attractions would be unable to play any of the territory west of the Mississippi. This aroused strong opposition to the move by several of the most powerful lines with the result that the baggage car increase was considered a dead issue.

It was officially stated in New York Wednesday that the proposal made at the Transcontinental meeting for the baggage car increase had been rejected. Eastern railroad men also said that regardless of what the western roads might do there would be no change in baggage car regulations on their line.

DELYSIA AND "AFGAR."

Foreigner Scores Tremendously in New Production.

Delysia upheld her foreign reputation and the faith of Morris Gest in the young woman, when she American-debuted in "Afgar" at the Central Monday evening.

Though the show opened at \$11 an orchestra seat for the premiere, the first time that price has been charged for a Broadway opening since "Aphrodite," the crowd turned out.

The reviewers started to rave over Delysia immediately after seeing her and will probably keep it up while she remains on this side.

"Afgar" is sold for eight weeks to the ticket agencies. Its first week's receipts at the \$2.50 scale with \$4 Saturday night together with the large sum the first evening will send the gross at the Central for this week over \$25,000.

The New York Police Department based on the opening performance of "Afgar" at the Central Monday night. Six observers from headquarters were present. They arrived late, did not have tickets and insisted on being permitted past the door. After the show they stated there had been a tip-off that the performance was more than passing rummy and they were sent up but couldn't see anything wrong.

WHAT OF ARNOLD DALY?

George M. Cohan is sending out a circular letter to persons who have seen "The Tavern," requesting them to give their honest opinion of Arnold Daly's performance in "The Vagabond." The letter reads in part: "I understand you saw 'The Tavern.' Will you please do me a favor and tell me your own opinion of Arnold Daly's performance? I personally think it is the best thing he has ever done in the American theatre, but should like to hear your views. George M. Cohan."

"SWITCHING" OF STAGE HANDS GROWS TO STRIKE DIMENSIONS

Dissatisfaction at Failure of Demand for 75 Cent Increase Per Show Brings Wholesale Job Jumping—Managers Argue Delay in Performances Proves Crews "Incompetent" and May Move to Bring in Out-of-Town Unions.

The switching about of stage hands employed in legitimate productions in New York, which began two weeks ago and caused confusion and inconvenience to Broadway shows before a temporary truce was reached between the United Managers' Protective Association and Local No. 1 of the I. A. T. S. E. Election Day, broke out violently again Saturday night. The situation thus created, while it cannot be correctly described as a strike against the managers by the stage hands, has all the earmarks of a strike and practically amounted to that condition, as far as Broadway shows were concerned, up to Wednesday of this week.

The manner in which the switching was worked out and its effects on the shows were like this. Nearly the entire crew of stage hands at the Globe ("Tip Top") informed the heads of their respective departments, head property man, carpenter and electrician, Saturday night last (they stage hands) would not report Monday night for work. These stage hands from the Globe in turn went to work at other Broadway houses, as the New Amsterdam ("Hitchy-Koo"), "Shubert's Village Follies", etc., and the greater part of the crews from the houses mentioned split up, some going to the Globe, others to the Century ("Morocco"), etc.

The changing about caused great delay in changing sets. The houses mostly affected this week were the Casino, Shubert, Century, Booth, 39th St., Winter Garden and Globe. The reason for making the switching effective again after Election Day, according to a member of the stage hands' union, was that a representative of the managers on the Monday preceding Election Day had intimated without positively committing himself that the stage hands would receive the increase of 75 cents a show, demanded by the men Sept. 1 and refused at that time by the U. M. P. A.

When the raise was not forthcoming last week, the stage hands

WOODS-SENNETT REVUE

"Bathing Girls" to Be Center of Merry-Merry Production.

Mack Sennett has prepared the groundwork of a girl-and-music revue with his film "Bathing Beauties" as its nucleus, and A. H. Woods will do it into a production for Broadway.

Formal announcement has been made of the completion of the deal, but the date of the production is withheld for the present. It will be known as "The Mack Sennett Revue."

COOK'S SALARY JUDGMENT.

Judgment for \$310 was entered against Charles Emerson Cook in favor of Helen Barnes arising over the plaintiff's engagement in Cook's "An Innocent Idea" production.

Miss Barnes alleged she worked six and a half weeks at \$100 a week, was paid for three and sued for \$350, balance due. She secured judgment by default in September. The defendant moved to open the default, which motion was granted, providing he put up a bond within a specified time. Failing to do so, judgment was again entered.

O'Brien, Malvinchinsky & Dineen acted for Miss Barnes.

SPONSOR GERMAN PLAY HERE

One of the next productions planned by the Shuberts is a foreign musical play entitled "Stern der Wälder Leuchten," the book of which is by Rudolph Schanzer, author of the original version of "Meynau," music by Walter Kollo. It was produced in Berlin two years ago.

Harry H. Smith has made the adaptation which is tremendously titled "The House of Old Shubert" and Elmer Painter is figured as for the principal part.

According to the member in question, presumed the representative of the managers had been misinformed, or if trying to put over the matter of the 75 cent raise asked, was unable to do so.

At Theatrical Protective Union No. 1, which has jurisdiction over stage hands in the Broadway houses, it was admitted this week that switching was going on, that the switching had hurt the running of several Broadway shows, and that it was believed the switching would grow worse instead of better, unless the managers came through with the increase demanded. This was not official, the union representative stated, but merely his viewpoint.

This union official said T. P. U. No. 1 had nothing to do with the switching; that the changing about causing so much trouble was done on the men's own initiative.

The situation resolved itself Wednesday into what might be termed a strike of individual stage hands, not officially sanctioned, nor on the other hand forbidden, but winked at by the union as a body.

Morris Gest granted the stage hands of "Morocco" at the Century a 25 cent a performance raise Monday. When asked whether Mr. Gest would be immune from switching because of the raise the union official smiled and said he had explained the union had nothing to do with it, that switching was up to the men.

It was further explained the individual members of the stage hands union had the right to give

FEATURE "PRE-WAR PRICE"

Fanchon & Marco Advertisers "Return to 50"

Kansas City, Nov. 10. The Fanchon and Marco Revue "Battles of 1920," the current attraction of the Grand theatre, is out with extra advertising featuring a reduction of prices.

Their heralds read "Pre-War Prices. The first big attraction to return to them. The entire lower floor, \$2.00."

CANTOR REMAINS THIS WEEK.

Eddie Cantor was to have left "Broadway Brevities" Monday following a mutual agreement with George LeMaire, but remains in the show for this week. Eddie Russell (Russell and Parker) will assume the Cantor role starting Monday. Prior to Cantor's joining "Brevities" in Philadelphia Russell played the part. Monday Russell advised LeMaire he was unable to do the oostroph bit upon advice of his doctor. This caused Cantor to remain in the show for this week.

LeMaire was suspicious of the excuse made by Russell and appeared with him before officials of the Actors' Equity Association. According to LeMaire, Russell admitted wanting \$200 additional salary to assume the Cantor role. The team salary for Russell and Parker was quoted at \$400 weekly, LeMaire claiming the contract called for \$350, to which an extra eighth was added when the booking was switched from the Lyric to the Winter Garden.

Cantor is due to be starred in the combined Century Promenade revue which is going on tour next month.

DELYLE ALDA MARRIED

Delyle Alda, prima donna in the Zeigfeld Follies, was married three weeks ago to William Sherr. Miss Alda withdrew from the "Follies" when the show went on tour, rejoining in the "Midnight Frolic" in the New Amsterdam show.

Since her marriage Miss Alda has made but one appearance on the road, leaving off last week through illness. She was formerly in the picture field. It is reported to have entered marriage life.

The couple are residing in New York.

CHORISTERS AND OTHERS TALKING ABOUT DUES

Surprise Among A. E. A. at Action of Meeting.

Following the publication in Variety of the special meeting of the Chorus Equity Association, an offshoot of the Actor's Equity Association, which raised the dues of the Chorus Equity members to \$12 yearly, on a par with that charged A. E. A.'s, surprise was expressed at the action.

The surprise was occasioned through the Chorus Equity meeting, having 85 members present jamming through a resolution that bound the entire membership of that organization, nearly 4,000.

Members of the A. E. A. in discussing the matter said they could not understand it and while the increase they said did not affect them, the method they thought was most peculiar.

The new scale of dues for choristers goes into effect Jan. 1, next, when the semi-annual dues are payable. It is expected by that time the members of the Chorus Equity will make some outward display of the displeasure in which they hold the increased dues.

DROP IN THEATRE BUSINESS 33 1-3% SINCE ELECTION DAY

Box Office Statements of Broadway Attractions and Touring Companies Basis for Estimate—Last Week's Business in Some Houses Very Big.

Box office statements on Broadway's offerings and the general reports from touring attractions show business up to Wednesday to be off 33 1-3 per cent. over the figures considered normal for the month. Reaction from election generally, reacting in Wall Street following the wholesale shutting down of industries and the local effect in communities where mills closed, furnish the basis for the slump. Business last week due mostly to the holiday was flourishing, practically all box offices showing material jumps in takings. Postscript, however, was the keynote in the opinions of producers over the outlook between now and the Christmas holidays.

Industrial conditions are hurting business on the road without doubt. Managers reason that the effect of mills closing or going on part time is bound to reflect in New York sooner or later. The raid on industrial stocks appeared to clam the shows early this week. Brokerage houses started issuing general calls for fresh margins Monday, indicating the tightness of money.

New high marks for Broadway successes came with the nine performances of last week, the election day affording the extra show. "Mary" at the Knickerbocker jumped into the leadership, which has changed frequently this fall, by getting close to \$30,000. The attraction is drawing a continuous box office line which few or no other current attractions can boast of. "Hitchy-Koo" at the New Amsterdam and Fred Stone in "Tip Top" at the Globe ranked second. The latter with "Mary" easily tops in demand but "Hitchy" was off early this week. The "Greenwich Village Follies" at the Shubert and "Broadway Brevities" at the Winter Garden rated \$24,000 for last week. "Tinkle Me" at the Melwyn and "Honeydew" followed with the pace over \$20,000. The new "Half Moon" turned a good week with over \$22,000 at the Liberty added by two \$5 performance (opening and election). This attraction, however, does not class as a smash to date and will probably figure with the leaders for a limited period.

"Moroc," which classes as a spectacle, went to its biggest business last week, getting a gross of \$24,500. "Happy Times" at the Hippodrome marked its pace by getting \$22,000, that, however, was not the Hippodrome's biggest week this season.

"Welcome Stranger" at the Cuban & Harris continues to lead the comedies leading \$20,000 last week via the three matinee route. Agency call for this attraction has weakened but the box office trade

is holding up strongly. "The Rat" came close to the same mark at the Morosco. Cohen's "Mezzot Toss in the World" accomplished a week close to \$19,000 at the Hudson, establishing its firmness as a "smash." "Enter Madame" at the Fulton found new figures with an \$18,000 week, while the tiny Little Theatre with "The First Year" lifted \$17,000 with the help of a \$5 election night sale.

"The Mirage" at the Times Square ranks as a phenomenon. (Continued on page 13).

DEATH ENDS BOOKING DEAL

Court Rules Syndicate Southern Contract Was Lapsed.

In the breach of contract suit begun by Albert Weiss (deceased), the American Theatrical Exchange and the Greenwich Theatrical Circuit against Marc Klaw, A. L. Erlanger and Charles Frohman (deceased), Justice Glimpish handed down a decision in the N. Y. Supreme Court last week sustaining the defendants' demurrers to the complaint on the grounds the plaintiffs have no legal capacity to sue. The court said:—

"I think it must be held that the complaint fails to state a cause of action. The business in which all the parties were engaged, that of booking theatrical attractions, was of such personal character, dependent to so great an extent upon the individual qualifications of the different parties to the contract, that I think it should be held that the contract was not one which survived the death of any of the parties, and the only breach alleged occurred after the death of Charles Frohman . . . and of Albert Weiss . . . whose signatures are the ones who bring this action."

The contract in question was made up or about Dec. 7, 1910, for a period of ten years from Aug. 1, 1911, whereby the defendants were to book attractions owned and controlled by the complainants. The breach of contract alleged is that on or about Nov. 1, 1913, the defendants refused to continue to perform the terms of the agreement.

Morrison Fishel, of Hattenbach, Fishel & Carter, represented the defense.

"RITZ GIRL" REPEATING.

Low Follies "Four Little Girls" is to repeat at the Majestic, Brooklyn, next week. The attraction played the house three weeks ago. George Nardoni requested the date, though the show has been shifted into Shubert's Teller theatre

CARROLL'S "DADDY DUMPLINS" AT REPUBLIC, SETTLING STORM

Carroll's "Lady of the Lamp" Stuck Under Two Weeks' Stop at \$8,000—"Pitter Patter" at Longacre Another "Stop" on Two Weeks' Below \$12,000—Shows Buying in to Make Gross Good.

Nov. 22 Earl Carroll's "Daddy Dumplings" will open at the Republic, replacing Earl Carroll's "Lady of the Lamp," now there and incidentally smoothing down the storm raging for some time before between A. H. Woods of the theatre and Carroll, author-producer of the plays.

When Carroll reached an agreement with Woods, who was then part owner of the "Lamp" piece with Carroll, to have the play run at the Republic, Carroll somehow secured an agreement calling for his show to vacate after two successive weeks when the gross receipt fell below \$8,000. Later Woods sold his interest in the "Lamp" to one Rishberg for \$10,000, thought a good sale at the time by the theatre owner. A condition of the sale was that Woods' agreement for the house with Carroll should remain undisturbed and in effect.

Woods blithely accepted the coin for his interest, firm in the opinion "The Lady of the Lamp" would linger its two successive weeks and "blow." He failed to take young Mr. Carroll into his thoughtful consideration. "Two successive weeks" in a housing agreement is exceptional. Carroll found it so. When the "Lamp" play dropped to \$7,000 or \$8,000 in one week, Earl sent her up again to fight the next week, even if he had to buy \$1,000 worth of tickets himself, more or less.

The weeks passed, but somehow "The Lady of the Lamp" got to eight on the alternate week. Woods started to ponder the thing over. He found when Carroll bought his thousand dollars' worth of tickets they went into Joe Leblang's cut-rate ticket office. Woods sent for Leblang. He told the busy Joe that Carroll had but one show, while Woods had many shows and several theatres. So it was left for Leblang to choose. After that Carroll organized "theatre parties," "clubs" and what not, selling them tickets at a discount or giving their away, anything to make the eight.

One time the Woods office found the lights were burning in front of the Republic after 11:15 p. m. When they were shut off after 1:30, the matter annoyed Mr. Carroll as an inexperienced manager and producer who was fast learning. He was used to Woods to keep it up, as he had concluded to bid onto the Republic for the remainder of the season, having found another way to make the eight every other week.

Among these maneuvers young Mr. Carroll, pleasant, suave and charming, was the only one who was not. "The Lady of the Lamp" was not. His profit on the gross ran to \$1,000, more or less, weekly, but the earnings were going right back into the box office.

On the Saturday came along. The "Daddy" and Carroll had the Republic. Woods was with the Republic. They offered Carroll \$10,000 to take himself and show out of the Republic. Carroll said it had become a matter of principle with him, ten thousand meant nothing just then; he was broke anyway and he intended keeping right on, so "Daddy" went into storage, temporarily.

Everything being blocked, Woods sent for Carroll and Carroll went. Woods said selling tickets to private parties at a discount was injuring the standing of his big little theatre. Carroll replied that turning off lights at 11:30 hurt his feelings. Woods said he would order the box office not to sell Carroll any tickets. Carroll answered if Woods waited long enough he wouldn't have any money left to buy tickets. Then they got down to business with Woods proposing the Carroll withdraw "The Lady" and insert "Dumplings" in its place, provided Carroll guaranteed Woods that the Republic would give Woods at least \$8,000 weekly. Carroll said he would guarantee anything his name was attached to, which is the reason "Daddy Dumplings" opens at the Republic Nov. 22, with Carroll still there, while any number of producers have been willing to give

P. M. A. TRANSFER URGED.

Mailage Costs Up 200 Per Cent. Inspires Idea.

Following the heavy increases in baggage transfer costs for New York this season a manager has suggested the Producing Managers' Association form its own transfer system. It is claimed the only way out, though the matter has not been officially considered by the P. M. A.

The new transfer schedule which went into effect in September call for \$25 per load for Saturday night hauls. As each 40-foot truck counts as two loads the actual cost per trip from station to theatre is \$50. Recently a musical show arriving in New York Monday incurred a transfer bill of around \$175 to move the show to Brooklyn, the rate for week days being \$10 per load.

As the attraction went out on Saturday the cost amounted to a total of \$225. The transfer bill for the week was around \$400 which a few seasons ago would have paid the rail transportation of a musical show for a sizeable jump.

The actual increase in transfer hauling in the last two years is over 200 per cent. Included is the price for trucks, now costing \$1.25 per place.

"JUNE LOVE" CAST.

"June Love" is the title of the new Rudolph Friml musical comedy shortly to be produced. The book is by William H. Post and Charlotte Thompson, with lyrics by Brian Hooker, author of the grand opera "Mena."

In the cast will be Elsie Alder, Zoe Barnett, J. M. Kerrigan, Charles Menckins, John Rutherford, Jessie Helph, Louise Mackintosh, Doris Mitchell, Queenie Smith, Averell Harris, T. Tommaso, Sacha Plator. Dave Bennett is staging the numbers.

New People for "Humming Bird." Maud Fulton and "The Humming Bird" company will lay off for a few weeks in New York before opening, giving new members of the cast a chance to rehearse.

Several substitutions were decided on before the metropolitan opening.

Woods as thing he wanted for the Republic for weeks past.

Last week, at the commencement of it, Carroll inserted a pleading, and, snubbing advertisement in the Sunday papers, asking the public to please call to see "The Lady of the Lamp." He knew it was a good play because he had written it, and they could have their money back if not agreeing with him. The extra advertisement, cost young Mr. Carroll \$1,100, but sent the gross to \$8,100 on one of the alternate weeks Woods dreaded to see come around.

Another case of a "stop" on two successive weeks in "Pitter Patter" at the Longacre. Larry Weber made that agreement for the house with the half down or so interested in the "Pitter" show, which is musical. Last week it did \$11,500, and some one clipped the extra five hundred in the box office to enable it to go over the top while Weber kept his ear to the phone on the final count. "Pitter Patter" opened on a Tuesday. Its week on a Monday night. Last Monday afternoon the show had done up to that time, on the week, \$11,000, with one performance to go (Monday evening). All of the "Pitter" producers were on the qui vive Monday p. m., stating that show had done never as then one thousand to a night performance, but they were ready to make good the twice if stopping Monday evening. They made it.

That the show is getting 60 per cent. of the gross at Longacre and the house the other 40 per cent. may account for Mr. Weber's anguish, starting with the first week "Pitter Patter" opened there.

The two "stop" agreements may put an end to the "two successive weeks" hereafter in Broadway theatre contracts.

"ERMINIE" REVIVED; OPENS IN BALTIMORE

Francis Wilson, DeWolf Hopper, Alex Clark and Madge Lessing in Cast.

Cast (in original character):
Francis Wilson
DeWolf Hopper
Robert H. Hopper
Alex Clark
Madge Lessing
Warren Foster
Madge Lessing
Adrian Morgan
Irene Williams
Jeanie Weatherly
Romanus Whitehead

Baltimore, Nov. 10.

Lovers of the old comic opera, "Erminie," turned out in force Monday at the Academy to witness the premiere of the second revival, and were enthusiastic in the reception to the excellent cast.

Headed the cast are Francis Wilson and DeWolf Hopper. The others seem endowed with an understanding of their roles, and the unique kind of composition to which "Erminie" belongs.

Irene Williams in the title role has a sweet romantic voice and an appealing face. The chorus sings well and adds greatly to the sustaining of the quiet droffery and bewigged and powdered atmosphere.

The audience Monday just wallowed in delight, to be more expressive than elegant, as the old tunes were sung and the familiar situations trotted out. "Caddy," trembling on his knees, proving an alibi to the cowering Ravenscroft or sliding down the stairs.

Although some of the puns seem a bit old-fashioned Mr. Wilson is funny and Mr. Hopper is an admirable first assistant. Their curtain speech, after the second act, was the hit of the evening. The ensemble singing in the "Lullaby" and "Good Night" numbers is superb. The stage settings are complete, and the combination with the costumes form an exquisite spectacle.

ROOF SHOW FOR LONDON.

Art Hickman's Band to Play for Dancing.

Located above the Criterion Restaurant in Piccadilly Circus will be the first roof garden London has ever had. The policy of the show will closely resemble the Ziegfeld Follies here and in addition will have Art Hickman's Orchestra as another means of Americanizing the roof. Another orchestra that will play during the dinner hour is that of Columbus, an Italian violinist, who played for some time at the Russian Imperial court.

Recent decoration for the garden are laid on the lines of an Italian garden for atmosphere. Albert de Courville is sponsoring the "Follies" and it is more than probable that London will soon have its full quota of entertainment as to the mid-night roof variety.

SCHOOLBOY'S "FOLLIES" WIFE

Boston, Nov. 10.

Jeane Reed, one of the "Follies" girls, has been married to Daniel O. Caswell, supposed to be the action of a wealthy Cleveland family, according to a statement of the young woman. She says the marriage was performed at Pawtucket, R. I., last Saturday, but no record of the marriage could be found.

She was out of the show for the Saturday afternoon performance, but returned Saturday night and played and has played every performance since. The romance is said to have started when Caswell saw the Reed girl on a New York train while the company was on the way to this city. He later arranged a meeting and the affair of Saturday was the culmination. Caswell admits having been dismissed from several private schools. He has been prominent about town since the show hit in here.

"MARY" CLOSED FOR ENGLAND

The deal for the English rights to "Mary" was not definitely closed until this week, when representatives of J. L. Sachs of London paid to Geo. M. Cohan \$10,000 advance royalty on the production.

A report several weeks ago said the deal had been closed, but this was denied at the Cohan office, where it was stated that a contract was pending.

Later last week the final installment of money for the payment of advance royalty was received from abroad and the contract consummated.

NO CHANCE FOR HALF OF 15 SHOWS SEEKING B'WAY STANDS

Dozen Around New York While Six More Are Rehearsing—"Jimmie" and Brady Piece Premieres for Next Week—Where Will "Erminie" Go?

INCREASE SICK BENEFIT.

Treasurers' Club Amends By-Laws and Elects Officers.

At the 31st annual meeting of the Treasurers' Club of America held last week at the Booth, an important amendment to the by-laws was adopted with the provision in the sick-benefit being increased from \$10 to \$20 for 10 weeks.

In the report of the treasurer it was stated the club had \$23,000 to its credit on deposit in bonds, securities and cash.

In accordance with section 1 of article 11 of the constitution, the duty devolving on the president and the past presidents of the club to act as a Nominating Committee to nominate the list of officers for the coming year was followed with the following elected to various offices:

Harry R. Nelmes (Belmont), president; Allan J. Schnebke (Hudson), vice-president; Sol De Vries (Winter Garden), treasurer; Louis A. Morgenstern (Empire), financial secretary; Jas. F. McIntee (Royal), recording secretary. The counsel is A. L. Jacobs.

The Board of Governors including past presidents has Max Hirsch and Ted F. Shaw, including also Alfred T. Darling (Royal), Bernard Khawens (Court), Jerome R. Flynn (Hudson), Robert McCall (Delaware), Lep Solomon (Cuban-Harris), Clarence D. Jacobson, Leon Spachner (Vanderbilt), James Vincent (Hippodrome). The auditors are Mark Hillard (Belwyn), Charles Harris (Longacre) and Ed Schwartz (Palace).

The following were elected to membership: Thomas Burke (Comedy), John A. Mahoney (Hudson) and Julius Schleinsteins (Liberty).

An "In Memoriam" engraved and bound it moreover was presented to the widow of James H. J. Scullion as an expression of condolence.

SHUBERTS WIN SKIRMISH.

Louisville, Nov. 10.

The first skirmish in the fight for possession of the Strand, contained in the Masonic Building was won Monday by Edward M. Fickner, recent purchaser, representing the Shubert interests, when Judge Walter Evans ruled in Federal Court the occupants of the theatre must give possession. It may be appealed.

The eight-year lease, under which the amusement company occupies the property, states that the lease is to give possession on 90 days' notice, following a bona fide sale. Attorneys for the defendant contended the Grand Lodge of Kentucky, the original lessor, had placed the above clause in the lease for its own use and that the clause became invalid when the lodge transferred the property to the Masonic Widows' and Orphans' Home, who sold it to Mr. Fickner. Judge Evans ruled that the entire lease was valid and there was nothing in the testimony to show that the Grand Lodge intended to eliminate the disposition clause when it sold the building.

"BLUE EYES" OPENS XMAS.

"Blue Eyes," the first of the musical shows to be put on by Morris Ross and Lew Fields, will open Christmas at Harrisburg with Mollie King starred.

The show has three comedian roles with book by Leon Gordon and Le Roy Clemens.

The lyrics and score were delivered by writers from Frisco, E. Myers and I. R. Kornblum.

JOHN PHILLIP SOUSA IS 66

Duluth, Minn., Nov. 10.

Lieut. John Phillip Sousa celebrated his 64th birthday anniversary in Duluth Saturday and also celebrated the 25th anniversary of the formation of his famous band.

The March King literally ruled the city during the day and evening and was honored by officials and all the leading musical societies in the city.

There are at least 15 productions knocking at the portals of Broadway, but from the present outlook there does not seem to be very much chance of more than half of them breaking into the White Way until around the holidays. Next week "Jimmie," the new Arthur Hammerstein production, comes into the new Apollo theatre, and "The Catnap," the new William A. Brady production, with Mary Nash and Jose Ruben, is to be seen at the Playhouse.

The others lingering on the outskirts include "The Champion," with Grant Mitchell, which Sam Harris has produced; Tom Wise in "The Proper Spirit," "The Young Visitors," "At Villa Roma," "Here and There" (which is "Piccadilly to Broadway" renamed), "The Dauntless Three," "Princess Virtue," "Cornered," "Daddy Dumplings," "Lady Billy," "The Needs the Money" and "Transplanting Jean."

In rehearsal right now are about six productions, the majority of which will require large houses. It seems it is going to be a difficult question as to where George C. Tyler is going to place his all-star revival of "Erminie," with De Wolf Hopper and Francis Wilson heading the cast.

STAGE HANDS' TROUBLE.

(Continued from page 11.)

\$3.50 a performance. There has been some talk of bringing in outside men by the managers to work the shows. If this was done the union people stated, the local union would naturally take action, and such action by the managers would bring about a crisis that might develop in ways too numerous to mention. The inference in this statement, which the union men agreed was correct, was that if the managers brought in outsiders a real strike would certainly result, with the possibilities of "smoking in" other theatrical unions.

The stage hands' union is under a specific contract of two years with the theatre managers at agreed terms and scales. About three weeks ago when the stage hands' representatives requested the managers to consider an increase in wages the stage hands were referred to that contract.

An international labor body cannot recognize an illegal strike. A strike regularly and officially called by a local in the face of an outstanding contract would be declared "outlaw" by the international.

Several similar cases in labor matters have arisen in New York during this year in various trades.

The shifting was due to draw action on the part of the managers Wednesday when it was reported that a U. M. P. A. official was in conference with President Lenke of the I. A. T. S. E. Managers allege the shifting is a violation of the contract, and a protest was due to be made to the international as the I. A. T. S. E. had guaranteed the contract.

It is likely the managers will ask the international for the privilege of bringing in crews from outside New York, basing that on the alleged breaching of the contract. They maintain the agreement guarantees that competent men will be furnished at all times. If performances are dragged through the action of the local union in permitting the shifting of men the crews are to be regarded as incompetent and the right to bring men from other cities attains, the managers argue.

HOFFMAN'S COMEDY-DRAMA

Arnold Hoffman is working on a new comedy drama which Charles Dillingham is to produce. The title is yet undecided but the theme is to be somewhat along typical Hoffman lines.

The star has been selected but no announcement made as he is under contract to another management.

CHILI BEAN

SHOWS IN N. Y. AND COMMENT

"Alger," Central (1st week). Opened \$10 top Monday, getting \$2,000. Went over \$10,000 for only week out of town (Hartford) last week. Alice Delucia and Lapine Lane won praise of critics, the French star's work being classed as most exceptional.

"Anna Amanda," Playhouse (9th week). Will stop Saturday. "The Cat's Paw," well received out of town last spring under title of "Man and Woman," succeeds next week.

"Bab," Park (4th week). Went to \$12,000 last week, election aiding. Business late in the week being excellent. Looks like this comedy would settle in a pace between \$10,000 and \$11,000 weekly.

"Bad Man," Comedy (11th week). Little difference in weekly pace. Just under \$12,000 last week, excellent figure for this house should establish real run.

"Blossoms of Helen," PUNCH & JUDY (7th week). \$2,350 last week, with election, but looks like too tough a fight to hold on in New York, and if other city time is available it would move along.

"Broadway Bravities," Winter Garden (7th week). Hung around \$24,000 last week with election, showing considerable drop. Five new numbers in show which is being realized gradually for road tour, starting around Christmas.

"Call the Doctor," Empire (11th week). Has about another month to go with "Mary Rose" with Ruth Chatterton, scheduled for the holiday time. The gross for last week jumped to \$11,700.

"Enter Madame," Fulton (11th week). Extra performance (election day) and holiday week, but this hit is now coming for home and attraction, takings being \$10,000.

"First Year," Little (4th week). A sell-out, with better than \$12,000 gross last week. That possible through extra performance and \$5 top charged election night.

"French Leave," Belmont (1st week). First offering by Marc Klaw this season. Mr. and Mrs. Charles Coburn featured.

"Gold Diggers," Lyceum (54th week). Still at capacity and getting over that with standards. Jumped to \$14,700 last week with extra matinee.

"Good Times," Hippodrome (11th week). \$7,200 last week, about the third biggest week of the season thus far.

"Greenwich Village Follies," Shubert (11th week). Aided by Saturday prices on election night, \$24,000 last week. No extra performance.

"Guest of Honor," Broadhurst (4th week). Extra performance sent this one to \$10,000 last week.

"Half Moon," Liberty (2d week). Aided \$22,000 for the first week, this gross being won via \$5 top for opening and election night. Show rated to pull big takings for limited period. Attraction not a smash.

"Hitchy-Koo," New Amsterdam (4th week). H. P. Huntley went out of east last week. Lawrence Greenbaum in. Show topped \$27,000 last week. Nothing positive as to long run.

"Honeydew," Casino (10th week). Joe Weber didn't get his wish of topping \$25,000 last week, but the show with the \$5 election night got \$23,500 gross.

"Irene," Vanderbilt (51st week). Still capacity from every angle. Not a bit of slackening in the demand at the box office or agencies.

"Jim Jam Jams," Curt (6th week). Little under \$10,000 last week, regular matinee played. Rate for this week and next indicative of jump in receipts.

"Just Suppose," Henry Miller (2d week). "Charleston comedy" which should figure between \$5,000 and \$6,000 weekly.

"Kissing Time," Astor (5th week). Moved over from the Lyric, where it spent the first four weeks, getting \$13,492 on its last week there.

"Lady of the Lamp," Hippodrome (11th week). Leaves after next week starting for the road on Saturday time. "Daddy Dimples," another Earl Carroll show, succeeds.

"Ladies' Night," Empire (11th week). Continues to figure as the faire success on the list and business pace is good. \$17,000 last week.

"Little Old New York," Plymouth (10th week). The extra matinee last week figured in better than \$15,000 last week. Regarded as a stinker, drawing small audience.

"Lightning," Gaiety (11th week). With the extra holiday business \$18,000.

"Mary," Knickerbocker (10th week). The tremendous Gus M. Coburn hit, \$27,000 last week.

"Meat and Potatoes," New York (11th week). Extra performance went to nearly \$10,000. New gross for attraction and show to record top established last season by "Chicago."

"Mocca," Century (2d week). Highest week, \$11,500, doing about \$18,000 on Saturday.

"One," Belmont (9th week). 12th over \$11,000 last week with a new attraction dated in about a week.

"Opportunity," 44th St. (16th week). Just about washed up and ready

to depart. Under \$7,000 last week.

"Outragious Mrs. Palmer," 39th St. (5th week). With extra holiday business touched \$4,500, enough to stay but no knockout.

"Pitter Patter," Longacre (7th week). 10th \$12,500 last week, which tops the stop limit by \$500. Indications early this week were that the show was picking up. Possibility that Ernest Truex may succeed Kent in the production.

"Prince and Pauper," Booth (3d week). Business for initial week and general interest make chances for success bright. Better than \$12,000, election figuring.

"Spanish Love," Marquis Elliott (12th week). Is one of those shows having peculiar drawing power. Last week \$13,600.

"The Bat," Morosco (12th week). With standing room the rule went to \$26,400 last week. Three matinees.

"The Mandarin," Princess (1st week). "Blue Bonnet" with drawn suddenly though not unexpectedly, leaving house available for "The Mandarin," opened Tuesday.

"The Mirage," Times Square (7th week). With the proven changed business has held up. Last week with extra performance gross went to \$14,344.

"The Tavern," Cuban (11th week). Last gross last week, with \$11,400 bettered, extra matinee figuring. Attraction has been turned and steadily climbed in the last month.

"Skin Game," Bijou (4th week). Gainsomewhat play which has drawn much interest. Business at around \$10,000 last week considered good for this house.

"Tip Top," Globe (6th week). With the of the musical life, shows demand with "Mary." Last week \$21,800.

"Three Live Ghosts," Hayes (6th week). Around \$10,000 last week, spillover good profit. Can clear a margin on the right side at \$500.

"Tinkle Me," Selwyn (11th week). Stands up with the musical leaders, \$20,000 last week without extra performance. Looks big until spring.

"Woman of Bronze," Frazier (11th week). Went to \$12,000 aided by extra matinee. The gross added to the house's normal capacity for eight performances. Dramatic success.

"Welcome Stranger," Cuban & Harris (11th week). Extra matinee last gross over \$10,000 last week. Agencies not getting much call, box office being played strongly, with some peculiar class of patrons as show steadily drew when on long run in Chicago.

"Way Down East," 44th Street (11th week). \$19,120 last week, record breaker for a film. Picture will remain until spring now believed.

"Over the Hill," Lyric (6th week). This Fox film opened at the Astor, moved to Hayes, thence to Central, where it got over \$12,000 last week. Last Sunday opened at Lyric with greater capacity.

PRODUCTION ENGAGEMENTS

Barrett Greenwald, Emily Lea, Wilbur & Rosenberg's production. Sketch by newspaper man, Charles Kenmore Ulrich, with cast holding three people, featuring Sidney Shupert, a Hebrew comedian from the West.

Ben Bertie, Marilyn Miller show, "Gaily in Our Alley."

Norman Hackett for "The Toy Girl" (H. H. France). [Mr. Hackett denies he has signed for "The Sign on the Door"]

Watson Saters, Kimmey White, new "Pleasure Show."

Josephine Hannon, new Wilbur & Rosenberg show.

Hatfield, Australia, "The Young Villains" (William A. Brady play with Allen Brady).

Patience Lord and Robert T. Haines, Arthur Hopkins' "Remorse and Betrayal."

Lawrence Greenbaum, replacing G. P. Huntley in "Hitchy-Koo," New Amsterdam.

William Courtenay and Lola Fisher, "Honor Are Bred" and "Wages."

Carlotta Schenck, to succeed Robert Warlock in "The Yarns of Three."

THREE SHOWS CLOSE

The Royal Variety at the Mueen Sabatary, Clayton Chubb in St. Paul, same night, and also "Samo Cohen" with Richard Cline at Norfolk, Va.

IRENE FERWICK IN 'PAGANS'

Irene Ferwick will play the lead opposite the junior Shills and co. Wilbur & Rosenberg's production, "Pagans."

"Always You" with Edna Franklin and Ralph Reed, at the Theatre, New York. This week has had its road time extended for 14 weeks.

Four of them will be spent in Philadelphia.

2 OF NEW TRIO SEEM SET FOR CHICAGO HITS

"Not So Long Ago" Appears in Doubt

(Chicago, Nov. 10.) Business still keeping up at the good shows, the biggest demand being for "Smilin' Through" and "Tentacles" in the order mentioned. Of the three shows opening last week, "Happy-Go-Lucky," "Monsieur Beaucaire" and "Not So Long Ago," the two first mentioned look as if they are in, with the third not so sure. Estimates for the week:

"Decadence," Powers, 5th week. Still a softest and holding to \$21,000.

"The Blue Flame," Garrick, 2d week. Started like a house on fire, but dropped again. Will do around \$16,000, with only three more weeks, to be followed by "Irene."

"Scandals," Colonial, 5th week. Still holding to big business around \$24,000.

"Money Girl," (Cuban's) Grand, 9th week. Still running strong and went to \$17,000 with the help of election night. Will stay until the holidays giving way to "The Hot-teriot."

"Smilin' Through," Curt, 3d week. Tremendous hit, a sell-out at every show. Getting oceans of publicity. Doing \$16,000, which is the biggest this house has ever done since it opening.

"Buddies," Woods, 11th week. The extraordinary publicity and press work done by that astute manager, J. J. Nease, has made this show into a record-breaker. Actual figures were \$14,304 and still going strong.

"Abraham Lincoln," (Blackstone), 6th week. Getting the elite of the town, touched a little less than \$17,000.

"Adam and Eva," La Salle, 9th week. Though not doing a record-breaking business, still profitable enough to stay until the holidays, \$12,000.

"Passion Flower," Central, 9th week. The surprise show of this season, the wise-crackers not giving it a chance. Leaves next week with nothing announced to replace it, maybe "Little Miss Chanty," \$9,000.

"The Dreamer," Princess, 3d week. Works up and worked on show kitted and never had much chance. Receipts negligible.

"Not So Long Ago," (Hendelaker), 1st week. Not so good. Treated fairly well by the critics but figured as doubtful. Around \$9,000.

"Happy-Go-Lucky," (Playhouse), 1st week. The critics ate this show up, book, line and number, the result being a little better than \$10,000. Figured to stay here about eight weeks.

"The Storm," Olympic, 10th week. Getting some unusual publicity, with some prices. It was rumored that this show was being cut, but upon being investigated this was found erroneous, the rumor originating from the fact that the press agent had interested several big clubs, teachers, etc., in taking large blocks of tickets. Did almost \$11,000. Making money for show and house. Good for a long run yet.

"Monsieur Beaucaire," (Hilts), 1st week. Received some very good notices and looks good for at least six weeks. Spoken of as very high-browish comparing favorably with "Apple Blossoms," \$19,000.

N. O. BIGGEST WEEK

Election Day with Increased Admissions.

New Orleans, Nov. 10. Last week was the biggest in the history of every theatre in New Orleans. Annette Kellermann at the Cyprium broke the record of the house by over \$1,000, leaving a mark that will be hard to duplicate.

The Tulane with Field's Minstrels did nearly \$21,000, the largest gross that record-breaking organization has ever played to, and it has some tremendous returns tucked away in its vaults.

Paragades had its best week since opening, and the Crescent, with Louis Van Dusen, achieved its record, returns to date. The Palace, generally referred to as the South's financial earthquake, stood up several hundred more than is usually the case at all performances, bettering its best.

The rate in admission with Sunday and two holidays in succession brought the avalanche of currency.

This week "The Man Who Came Back" opened to usual capacity business at the Tulane. The company is somewhat below road standards around here. The play's "satanic" scene, its only mark as far as the local audience was concerned, should draw here.

Isabelle Moore in "Brevelin" Lucille Moore joined Broadway "Brevelin" last week. While not exactly replacing Edith Haller, she is singing three numbers formerly done by the latter.

NEWS OF THE DAILIES

George Blumenthal, manager of the Oscar Hammerstein Memorial Fund, accused of irregularities in connection with a benefit performance at the Manhattan, W. Pervival Monger, a music critic, on a civil order. Blumenthal charges libel and false arrest and is suing for \$100,000 for alleged defamation of character and false arrest. Monger had Blumenthal arrested last September following the Hammerstein benefit, but the Grand Jury refused to consider charges of libel. Now Blumenthal promises "sensational developments."

Dr. Freeman Ward of New York was examined last last week in the suit to break the will of the late Mrs. Margaret C. Cole, widow of the circus man. He admitted that he managed Mrs. Cole's financial affairs, but denied he knew anything of her last will in 1916 which no provision was made for her relations. In previous testaments Mrs. Cole had remembered her niece and other relatives. The relative along the final will was made while Mrs. Cole was incompetent and under undue influence. Mrs. Cole's diamonds, worth \$100,000, were added to Dr. Ward's wife.

The newspapers tried to get some expression of his policies from Judge Miller, newly elected Governor of New York and regarded with some uncertainty by the theatre people, but without result. The Judge is vacationing in Atlantic City. Asked what he was going to do about Sunday picture shows, Sunday baseball and legalized boxing, he replied, "These things are off my mind. I will not discuss them until I return to Syracuse." His vacation will last two weeks.

After cutting down the space allotted to theatricals for some time, the New York Sunday "World" has become more generous. Last Sunday a new department appeared on the theatrical page entitled "New Stories and Studies in a Make-Believe World," a collection of scattered items which furnishes a good

opportunity for ingenious press agents to break into type.

The prime publicity stunt of the Sunday metropolitan newspapers was a full page color layout in the "World" Magazine, illustrated and stand headed, telling how William Harris, Jr., puts on frivolous plays ("East is West") to make money, and then gambles with a high-class production like "Abraham Lincoln" for his own artistic satisfaction.

William Faversham is reported to have undertaken the production in this country of a series of one-act plays by Sir Rabindranath Tagore, the Hindu poet, who won the Nobel prize for literature. Tagore witnessed Faversham's "Prince and Pauper" one night recently, and the plan to produce some of his plays was entered into during a dressing-room conversation.

Irish sympathizers created a disturbance at the Capitol Sunday by tearing down the British flag over the market. The emblem had been placed among the flags of the Allies as part of the Armistice week drive for the Red Cross. Philip T. Can, the house manager, was concerned in a rough and tumble on the sidewalk with one of the disturbers.

Mrs. Fiske ended her tour in "Miss Nettie of N Orleans" last week, according to schedule, and will prepare "Wake Up, Jonathan," by Fletcher Hughes and Elmer Rice, to be staged by Harrison Grey Fiske under William Harris, Jr.'s management.

Andreas Koppel, grand opera tenor, is engaged in selling life insurance in Chicago. He is said to have lost several hundred thousand dollars in business ventures. A testimonial will be rendered to him in Orchestra Hall, Chicago, Dec. 2.

With Edward L. Bernays out in Chicago handling Marc Klaw's "Shogun," the publicity for "French Leave" is being done here by Andy H. Whitteale.

BROADWAY DOWN 33 1-3%

(Continued from page 1.)

Edgar Selwyn wrote the drama, which was passed 100 per cent, that is, all the dailies took a shot at it. Yet its second night was 100 per cent capacity. That feat is unique. Recently the attraction reduced its top to \$150. Last week it drew \$13,354, an extra matinee added. The gross drawn by this show has been up with the dramatic leaders since opening. "The Tavern" beat \$12,000 at the Cuban last week, with the help of an extra show, and should hit a \$12,000 pace weekly.

"Alger" lead in interest among the trio of Broadway premieres this week, Alice Delucia getting the critics' attention. The attraction was a London success. Whether it can get a big enough gross at the Central to net a profit is not sure, and there was considerable by the management to send the top to \$5 nightly. "French Leave" with the Coburns bowed into the Belmont and "The Mandarin" at the Princess. Another premiere came with "Heartbreak House," by George Bernard Shaw, which the Theatre Guild offered at the Garrick Wednesday night.

Next week has three openings with "Jimmie," a new Arthur Hammerstein musical piece, lighting up the Selwyn's new Apollo; "Remorse and Betrayal," with the Jewish star, Hana Ami, will be offered by Arthur Hopkins at the Greenwich Village, and "Man and Woman," retitled "The Cat's Paw," which W. A. Brady will offer at the Playhouse, succeeding "Anna Amanda."

That was a number of mid-week matinees have been shifted to Thursday night in Armistice Day, and several agencies are working in another extra performance.

If enough of the agencies have been doing very well this season and last week with the Election Day holiday proved a climax for them. This week, however, business in all of the agencies was reported off with the result that a lot of last week's profits are being eaten up in dead-

one of the big agencies in an effort to wipe out the smaller fry.

At present there are 27 attractions listed at the agencies as buys. Of these there are at least 11 shows that are not selling out and it is on these attractions that the agencies are getting stuck, so the hits have to pay for the loss. The complete list of buys includes "One" (Belmont), "The Skin Game" (Bijou), "Prince and Pauper" (Booth), "Alger" (Central), "The Bad Man" (Comedy), "Jim Jam Jams" (Curt), "Ladies' Night" (Hitting), "Call the Doctor" (Empire), "Woman of Bronze" (Frazier), "Enter Madame" (Fulton), "Tip Top" (Globe), "Just Suppose" (Miller), "Meat and Potatoes in the World" (Hudson), "Mary" (Knickerbocker), "Half Moon" (Liberty), "First Year" (Little), "Pitter Patter" (Longacre), "Gold Diggers" (Lyceum), "Spanish Love" (Elliott), "The Bat" (Morosco), "Hitchy-Koo" (New Amsterdam), "Three Live Ghosts" (Hayes), "Tinkle Me" (Selwyn), "Greenwich Village Follies" (Shubert), "Outragious Mrs. Palmer" (39th St.), "Mirage" (Times Sq.), and "Broadway Bravities" (Winter Garden).

In the cut rates there were but 13 attractions listed, but judging from the business that was being done against that in the advance agencies it looks as though the managers are going to welcome the Joe Lebling outlet before long. Those on sale were "Kissing Time" (Astor), "Guest of Honor" (Broadhurst), "Century Review" (Century Roof), "Opportunity" (44th St.), "Pitter Patter" (Longacre), "The Storm" (Manhattan O. H.), "Three Live Ghosts" (Hayes), "Tab" (Park), "Anna Amanda" (Playhouse), "Blossoms of Helen" (Punch & Judy), "Lady of the Lamp" (Hippodrome), "Outragious Mrs. Palmer" (39th St.), "Broadway Bravities" (Winter Garden).

There is a coincidence that five of the attractions listed at cut rates also included in the broker's "out-right buy" list, with the cut rates getting theirs as regulars from the houses.

E. Lyle Sweet Traveling.

E. Lyle Sweet, general director for the Comstock & Galt spectacles, has left New York to make a tour of the road companies. The first that he will visit is "Chu Chiu Chow," joining the organization in Calgary to whip it into shape for the San Francisco engagement opening Dec. 6.

After that he will travel to "Aphrodite" catching it at St. Louis.



TWO FRISCO STOCKS GIVE UP THE ATTEMPT

Republic and Majestic Organizations Surrender.

San Francisco, Nov. 12. The Republic stock Co. closed at the Republic theatre last week and simultaneously the Majestic stock Co. received two weeks' notice. The Republic and Majestic theatres in which the two stock companies have been holding forth are situated in neighborhood districts and have been supported by a family trade. The Republic was opened early in the year by Charles King after being closed for several years. The house was formerly the stand of the old Alcazar stock Co. when headed by Bert Lytell and Evelyn Vaughn. Later it became the possession of the Acherman-Harris people, who presented vaudeville and who abandoned it after a venture with Ben Dillon and Will King in musical comedy. The house has been practically dark for several years except on occasions when it was rented by the night or two. Murphy's Comedians dropped a chunk of coin in it two years ago when they attempted to bring their tent show into city quarters. Since that time up until Charles King took the house it gradually faded away and the present management was put to the expense of redecorating the theatre prior to King's opening which is believed to have run into the thousands. It was expected by the winners when Charles King took possession of the house that he would not last more than a couple of weeks, but he held out for a long period until the inauguration of the present company. It is rumored that the next attraction will be musical comedy. The Majestic has had several changes since the inauguration of dramatic stock which followed a troublesome musical comedy venture on the part of the management early in the year. George X. White and Jim Post both had difficulties with the management and closed after short periods after which Del R. Lawrence organized a show for the house and held forth until he took over the People's in Sacramento and moved his company there. The show which closes its engagement at the Majestic is headed by Victor Donald and Fanchon Lewis. No future policy has yet been announced for the Majestic.

HICKMAN WELCOMED

San Francisco, Nov. 12. Art Hickman and his "Jazz" band arrived here last week from New York and was met by a contingent of local musicians who blasted a shrieking wave of welcoming "jazz" music when the train pulled in. Hickman and the "boys" resumed their old post at the St. Francis Hotel Wednesday.

LOEW'S STOCKTON, NOV. 17.

San Francisco, Nov. 12. Loew's new State theatre in Oakland will open November 17. The vaudeville bills will be switched to the new place, which will show feature pictures in conjunction. The Hipp in that city will remain open as a picture house, with a possibility of musical tabs being added.

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At C. FOSBERG, Master of Frolics
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SAN FRANCISCO

2-A-DAY AT LOEW'S STATE

New Oakland House Opens Next Week—Films for Union Square

San Francisco, Nov. 12. Loew's new State theatre in Oakland, which opens next week, will play the regular Loew bills a few weeks. It was previously announced that the new house would be devoted exclusively to pictures. The decision to make it a combination picture and vaudeville house was reached last week during Mr. Loew's visit here. The addition of another full week in California is an asset to the route of acts coming into this territory.

Subsequent to this announcement comes the decision of the future policy of the Union Square theatre (to be built in San Francisco), reporting pictures instead of big-time two-a-day vaudeville previously announced. The new policy is individual in every respect in as much as the Union Square when completed will cater to a high class clientele, giving only two shows a day and seat reservations obtainable.

CHILDREN WELL TRAINED

Labor Commissioner Finds Stage Tots Ahead of Average.

San Francisco, Nov. 12. The attitude of the State Labor Commissioner in reference to the tutelage of the "Rising Generation," an aggregation of juvenile entertainers on the Pan Circuit, threatened to interrupt the tour of that act last week, when Gertrude Bishop, who has traveled as tutor with the act for the past three years, left for three-day's vacation to her home town near here. When Miss Bishop was called back to prove that her pupils had received proper training, it was learned that the children were two years ahead of the regular course in the public schools. Miss Bishop was highly commended for her work, and the act was given a clean bill to continue.

BECK MAY VISIT EUROPE.

San Francisco, Nov. 12. Martin Beck and Mort Singer left for Palm Beach, Fla., where they will remain several weeks. From Palm Beach they will return to New York. A trip to Europe may follow. It was learned here.

San Francisco, Nov. 12. The Casino, a community theatre, will be opened in the quarters of the Adolphian Club in Alameda, Nov. 15.

The Cameo Players, headed by David B. Gally, under the direction of W. Ross Hawley, will present a series of one-act plays. The cast includes the following: James Hilar, Alice Clare, Ida May Bradley, Noel C. Draper, Marie Lambert, Arthur Clare and David B. Gally. The Cameo theatre seats 200 and is maintained by subscription.

Dressing Rooms Rifled.

San Francisco, Nov. 12. Burglars entered the stage of the Casino here last week by forcing their way through a window and rifled the dressing rooms.

Benno Gray, of William Morrow and Co., a vaudeville act suffered the heaviest loss. Several of her stage gowns were taken. Will King also lost property. The dressing rooms of the Will King chorus were entered.

Anderson Reorganizes.

San Francisco, Nov. 12. "Just Around the Corner," G. M. Anderson's show, closed at Fresno last Sunday. The company reorganized and opened at Red Bluff this week.

SHOPLIFTERS PAROLED.

San Francisco, Nov. 12. Margaret Scott and Alice Lund, two girls with an act playing the Loew time and appearing at the Hippodrome Theatre here last week, were arrested and accused by the police of shoplifting in Hialeah, a down town department store. They were arraigned before Police Judge Sullivan and were placed on probation, being allowed to continue with the act which opened in San Jose later.

The detectives who arrested the girls, whom they termed "just a couple of kids," declared they were caught taking remnants in the store.

GRIFFIN STOPS TO BRUSH UP.

San Francisco, Nov. 12. Griffin's Minstrels closed in Bonaca after a tour of the coast towns and, according to Griffin, will be reorganized and taken out again in the near future.

The show which has been out three months accumulated several changes and, for the benefit of the organization, Griffin decided to rejuvenate the entire company by engaging a stronger line-up of talent, and again start forth to continue his tour of the west.

Tent Stock Closes.

San Francisco, Nov. 12. The Wilbur Players, a dramatic stock tent show, closed in Richmond last week after a season lasting through the summer spent in playing minor California towns. It was in the same town that the company opened early in the summer a side canvas.

Dick Wilbur, owner and manager, launched the show from San Francisco on arriving here from India, after completing a tour of the world as advance agent for the Harvard Musical Comedy Company. Wilbur reports that his show enjoyed excellent business the latter half of the season.

ORPHEUM, SAN FRANCISCO.

San Francisco, Nov. 12. There was a varied bill tooting with comedy at the Orpheum this week. The Barr Twins, tapping, made a fine impression with their excellent tumbling dancing attractive. They offered with pretty costume changes. The mirror dance, with the duplicating steps, proved most attractive and the best applause getter, while the captivating girls displayed pleasing voices, and Ruth Beckwith at the piano filled the seats nicely.

Robert Hyman and Virginia Mann in "Five Thousand a Year" held the usual sketch spot with a delightful farce comedy ably presented, and accumulated big laughs, finishing to great applause. Frank Kellam and Virginia O'Brien next to close, secured a hit. Kellam's act still offered big laughs throughout, and Miss O'Brien, singing in short costumes, proved an excellent straight, displaying a fine voice in the song numbers. The Bolshoi dance burlesque went tremendously at the finish.

George Hobbs and Eddie Nelson were a smashing hit in fifth position. Nelson's rendition of the "Rockabye Ditty" melody, stopped the act completely. Both made speeches, but what the audience wanted was more of Nelson's singing. Hobbs and Nelson's singing their last week's hit, scoring a veritable applause riot in fourth position. Leon Varona registered strongly on second, showing exceptional ability at the classical and jazz selections on the piano and employed talk easily his easy manner and fine appearance dominating. Ed Lord and Margie Fuller, with bits of comedy on a ukelele and juggling stunts, closed well. "Varieties of 1929" did exceedingly well closing, with Harry Richman giving a reception and holding them by his cleverness at the piano, though they started waiting during the girl numbers.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, Nov. 12. Pantages' strong bill had "The Jovial Whirl of Mirth" headlining, with two men featured and a girl quartet assisting for a hit.

The act is a successful singing combination, with good singing and the comedy ability of the younger men injected laughs throughout. Julietta Pika's impressive appearance, dancing, singing and French mannerisms, with a song effectively put over, registered artistically. While Ivan Adams and Fred Thorne, with comical songs and comedy business, landed solidly second. Kenny Mason and Shell, with clever work on rollers, including acrobatic head stands speedily presented, opened very good. Clemens-Belling and Co. provided excellent entertainment in closing position with an unusually well-trained dancer, song-dance and acrobatics by a couple of men assisting the trainer. It's a dandy novelty offering. Fabre and McDow, a neat mixed couple, scored big laughs with an excellent talk routine, but got only light applause at the finish, with dancing somewhat drawn out. Jack Josephs.

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HIPPODROME, SAN FRANCISCO.

San Francisco, Nov. 12. Despite the presence of a couple of tabloids the current bill is below the average, though evidently costly. "His Royal Highness" appeared second in a mediocre Pullman setting with a blackface comic, a dope and the usual chorus and dancing. Costumes were disappointing. "Be Cautious Girls" scored, getting a laughing hit on contrasting sides, the trio merely filling in with song numbers led by pretty Bonnie Harve. Gardner and Revere with vaudeville bits of a burlesque nature, received some laughs and for applause on the men's hard-shoe dancing. Nels and Rissa, a couple of men with accordion and violin, were liked, while Snell and Vernon, a mixed team, offered some neat stunts on the rice in opening position. Jack Josephs.

LOEW'S CASINO.

San Francisco, Nov. 12. Chester Conklin in a Sunshine Comedy, consisting principally of revamped bits, opened the show. The comedy picture is moved by the sub-titles. An inexpensive vaudeville bill made up of four teams followed the picture. The Two Yagals, a mixed couple of Indians in a special set showing up well with lighting effects, were first with their native offering of harmony singing and dancing. The harmony is off and the act lacks pep. The women's specialty goes over nicely, but the man's voice sounds weakly when he sings alone. They finished to fair applause with an awkward Indian dance with slight bells attachments. Walsh and Austin are a mixed team of young folks who offer a line of chatter and songs. The man could improve his comedy by getting more action into his work. The blonde girl makes a nice appearance and is an acceptable straight. Their talk is above the average and the man sings well. "Sweetheart Blues" sent them away in a good band. Hallinger and Reynolds scored exceptionally big in third position with stark wire stunts. The innumerable slips and startling twists by the man doing a tramp while attempting to walk the heavy slack wire or rope had few laughs and applauding. A few stunts by the girl on another wire is inconsequential but adds attractiveness to the act.

Armstrong and Joyce, a pair of boys, one at the piano the other standing by. The fellow at the piano has the edge but the other puts over a ballad in good style, although he "bouts" the song at the finish by attempting to hit a high note which he missed. These boys could improve by aiming for naturalness. Some of their comedy numbers are of the "home-made" type. The team should develop with proper material. "Fanny Ante" was the King offering in the usual closing position.

FRISCO NOTES

San Francisco, Nov. 12. Frank Barton, recent member of G. M. Anderson's "Just Around the Corner Co." has been engaged for a character role in the coming Keith & Val production, "The High Cost of Living," which opens at the Columbia theatre here Xmas week.

The Slavov Family consisting of the father, Charles Slavov, and his three children gave two exhibition roller-skating performances at Broadland rink here last week.

Keat and Harvey closed with the Clayman and Burke dramatic stock company in China last week.

The Orpheum prices of admission for orchestra seats were raised from \$1.25 to \$1.50 last week.

But Postly replaced Irene Gray in the "Bandola of 1919" here last week.

Willis West and Eddie O'Brien, former partners in a musical comedy show bearing their names, have

reunited and replaced Del Harris and Ned Doyle with the Athin's Musical Comedy in Marysville. Hazel Boyd, wife of West, also joined the show.

Scenes around Folsom served as locations for a moving picture company last week. Folsom is the State penitentiary.

SPORTS

(Continued from Page 9.)

Thanksgiving Day. He is billed to box a six-round bout with "Topsie Jack" Johnson. Billy McClain, a veteran trainer, who has handled many fighters, will be in the former champion's corner.

Notwithstanding all the reports to the contrary, John McGraw intends to lead the New York Giants for another year at least, according to information announced following the annual meeting of the stockholders in Jersey City early this week. Charles A. Stenham was re-elected president with McGraw as vice-president and manager and Francis K. McQuade treasurer. The only technical change will be that McGraw will direct his team from the bench, never again to wear a uniform. Hughie Jennings, former manager of the Detroit Tigers, who succeeded Johnny Evers as assistant manager to McGraw, will do the necessary signalling on the firing line.

Articles of agreement calling for a match between George Carpenter and Jack Dempsey, the present title-holder, between February and July 4, 1931, were signed in the Claridge ballroom last Friday afternoon. Francisco Deschamps, the Frenchman's manager; Jack Kearns, Dempsey's sponsor; William A. Brady, Tex Richard and C. B. Cochran, the promoters; Harry Saks, Hershberger, the contestants' counsel; Nathan Vidaver, Brady's attorney; and Robert Elgren, the "Evening World" sports editor, affirmed signatures to the clicking accompaniment of a battery of cameras. Mr. Elgren is concerned by virtue of having been vested with the title of final arbiter in any differences that may arise concerning the time, place and date of the match.

Two Cuban promoters, Rafael Roson and Amado Guzman, were present with a \$700,000 guarantee offer for Havana, which they admitted was impossible now, considering the present agreements. John Sanchez, an ex-bullfighter, was mentioned as a possible contestant, but was laughingly dismissed.

An "inside dope" angle of the meeting place is that a special arena will be erected within the confines of Greater New York, with either Decoration Day or the Independence Day as the time. A 60-day notice must be given before the definite date of battle is decided upon.

The funniest part of the signing of the Dempsey-Carpenter articles last week was the appearance of a couple of Cubans with New York drafts for \$50,000 each, to clinch the match for Havana or nearby. The reports of the fight possibly taking place in Cuba were press stuff, sent out for a stall owing to the coming election. No one around here accepted them seriously but the Cubans did and sent their entomies over to grab off the match. The promoters when they saw the Cubans had to laugh but they made good on the press stuff.

One of the promoters of the match, when asked about a certain match-maker who had offered a purse of \$500,000 for the championship fight, replied: "If that guy will pay me the thousand he owes me, I'll take that much off his guarantee and until he does I won't listen to him."

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SAN FRANCISCO

SCENERY BY EDWIN H. FLAGG STUDIOS

GREENWOOD & QUINETTE (1).
"A Motoring Romance"
 (Musical Comedy)
 14 Mins.; Full Stage (Parlor).
 8th Ave.

The billing of Barrett Greenwood and Dorothy Quinette without the surname implies almost at first glance there is a quintette in the firm. The first names should be carried along with the title, "A Motoring Romance," lobby announced to have been written by Arthur Swanstrom and Carey Morgan.

The title must have been suggested by the hit between the principals, a conversational number with business of the girl driving the boy's car while both are seated on a sofa, with Greenwood alarmed over Miss Quinette's absence of mind while driving.

Just previously the couple started on a dance to the accompaniment of an unseen violinist, and the pianist (Gloria Bentley) remained silent for this interlude it may be presumed some one wrongly suspected music box music for dancing would be a novelty in vaudeville. At another time Miss Quinette, isolated to the top of the concert grand by Mr. Greenwood, remained there until they had finished a double number. And again Miss Quinette and Mr. Bentley had a number by themselves.

Mr. Greenwood is from musical comedy. Miss Quinette and Mr. Bentley also, likely. The material isn't bad, but there's something missing. The turn has singing, dancing and piano playing, but lacks personality. The trio may get ahead, but neither seems to have that indefinable asset so necessary for a vaudeville act of this description.

WALTER LE ROY and CO. (2).
Comedy Sketch.
 11 Mins.; Full (Special).
 Broadway.

A very abbreviated playlet as to length, with Walter Le Roy as a widower, "making a play" for his next door neighbor, the widow, whose decision as to whether she'll undertake marriage again rests with her 15-year-old son.

The older man extracted a few laughs out of the situation, interspersed with a couple of "damns." The woman was acceptable as a support, but the boy extremely weak.

Mr. Le Roy seems capable of handling better material, but as it is the sketch is just about on the dividing line.

HERBERTA BEESON.
Dancing on the Wire.
 8 Mins.; Full.
 Riverside.

Told as Herberta Beeson and appearing as a girl this performer may think that he is fooling someone. But the audience is immediately aware it is a female impersonation. Despite this, however, his offering contains sufficient novelty and is so speedy he is heard to "hit" anything.

Everything he does on the wire is in time with the music and he certainly does make it appear as though he were dancing in the air. He opens with two fast numbers one right after the other, one from that to a waltz, and then a touch of "Schmooze." Another slow number and then some Rumba with their stuff ending in a split. After that there is a fast jazz bit, a waltz and a run across with a violin. A table jump is also included in the act with one flip for a call.

In the finish of the act he cuts over a couple of bows and then returns as if to attempt an encore but turns and takes off the wig. The latter touch did not bring anything extra in the way of applause on Monday night.

RYAN and BRONSON.
Songs.
 12 Mins.; One.
 81st Street.

Jack Ryan (Ryan and Tynan) has procured himself a waltz partner who aids in making the act superior to that offered by him previously. The boys have a pleasant appearance and on one side of putting over the turn that put them front along with straight singing, minus any attempt at comedy by the member away from the piano, a source of satisfaction in itself. The boys did not stall and put away six numbers within 12 minutes, none of which seemed hurried nor slipped in delivery, with one comedy bit inserted in a "banter" ditty that showed itself above the average.

It's a corking good double with the house calling for an encore and continuing to do so after the departure of the piano, which forced Ryan into a short speech that held all the earmarks of "breadwork."

HARTLEY and CROAL.
"One Night" (Comedy).
 15 Mins.; One and Four.
 (Special Drops).
 5th Ave.

"One Night" is by Jack Arnold, produced by Rosalie Stewart. Arthur Hartley and Gladys Croal are the two-act, brought together in "one" at first through a feminine Raffles in evening cloak looking into a parlor while half through the window. A young man in evening clothes stumbles over her protruding leg as he is entering his apartment door.

Looking around for the leg he saw, it has disappeared, and he goes in the house as the scene changes to full stage. The girl, still masked, demands at the point of a revolver \$100. The young man, yet more or less scared and as the turn progresses not scared at all, instead of complying exchanges cross fire with the young woman. It is nearly all crossfire talk, now and at times bright, but so often evidently strained for it becomes expected.

As the plot weakens and Miss Croal removes her mask, to reveal a pretty face, the couple go into a song, "I'd Be Good for Good for a Good Girl." The title is quite the best of it. They call on it, without becoming engaged or getting married, or the girl wearing a bridal costume. Quite remarkable, even if the ending is flimsy.

Mr. Hartley does well with the dialog carrying the playlet along for that matter, and there will be enough laughs in the crossfire for the average vaudeville audience to make the turn worth while as a two-act on the big bills.

HARRIET REMPLE and Co. (3).
"Story of a Picture."
 21 Mins.; Full Stage (Spec. Set).
 H. O. H.

Miss Remple is showing her second new act of the current season. It carries a set that upholds the high standard set by her former vehicle and is adequately cast.

Tom Harry wrote the story which gives Miss Remple wide scope for her excellent dual characterizations of a young girl and an old lady. Proceeded by a picture sheet which informs us that the sketch was inspired by an old painting and that the author would try to translate a word picture of what the artist meant. A beautiful set showing the doorway of an old Colonial mansion surrounded by a garden with a pebble border to represent the original picture in the background.

At the opening Miss Remple as the old lady of 1834 is shown waiting for her sweetheart. An old painter who has been at work on the door in a sort of prelude, heads off the story.

It is a tale of a beautiful sailor and his red-headed sweetheart. The boy is an architect who designed the door. He receives a telegram informing him a rich uncle wants him to go to Paris and study. She entreats him to stay, but he leaves the piano for another more elaborate door and leaves her heartbroken. Years later he returns, old, gray, haired and a failure and wanders into the garden.

The old painter summons the old lady occupant. She recognizes her former lover and tells him allegorically of the broken heart he left behind when he went abroad. Not recognizing her he kneels in penitence and the maternal pity in her nature causes her to forgive him. She invites him into the house using the same formula employed years ago.

He enters and Miss Remple remains to deliver the curtain cue on one of the most delightful little playlets of the season.

The supporting cast is excellent and the simple little tale is prefaced with a neat touch. It's a personal triumph for this excellent character woman.

CLEM BEVINS CO.
Sketch.
 23 Mins.; Three (Special Drop).
 H. O. H.

With Clem Bevins as the town constable before a rural "drop" and a cast consisting of a girl as the prodigal daughter, also a man doubling as the village storekeeper and the husband of the returned long lost member, the sketch did very well with a neighborhood audience.

The usual "bik" comedy with a bit of broad interest inserted toward the finish in the father reuniting his daughter with her husband—and they liked it tremendously. The act looks "set" for the smaller houses, but it's problematical about what would happen higher up.

Bevins is well known in burlesque as a "rule."

SWEDISH BALLETS.
Theatre des Champs Elysees, Paris.
 Paris, Oct. 29.

Jean Berlin was here for a week last season; he has returned with an important troupe of dancers, including Jenny Hanselquist, and has taken the large Theatre des Champs Elysees for his musical festival.

The performance is not particularly new. He presents four ballets, one being conducted by Niles Greivillius, chef d'orchestre of the royal opera at Stockholm, and the others by Inghelbrecht, the principal attraction thus being the splendid accompaniment.

With the music of "Iberia" by Albeniz we have three tableaux of Spanish dances, in which Mlle. Carina Ari is remarkable; "Jeux," ballet by Nijinsky, music by Claude Debussy; "Nuit de St. Jean," one-act ballet by J. Berlin, music by Hugo Alfvén, and "Deriviche," dance by Berlin, music by Glazounov.

GERTIE MILLER TRIO.
Songs, Talk and Dances.
 10 Mins.; One.
 American Roof.

Gertie Miller and her two men assistants are colored. The men affect black cork facial make-up, one wearing cutaway walking suit and the other evening dress, the latter slightly misfitting. Mlle. Miller is a very light mulatto, almost white, with hair light enough, to come within the blonde classification.

The two men are on first for a double song, followed by some neat soft shoe dancing. A conversational exchange, rather weak as regards comedy material, by the men next, after which Miss Miller sings a ballad, the three harmonizing the chorus. The three do a raggy number next, each contributing soft shoe single and closing with fast ensemble work.

Miss Miller has a good contralto singing voice and dances well. The men are also there with the stepping. The talk now used should be replaced. Miss Miller's voice and the trio's dancing passed them nicely in the opening spot on the Roof.

THORNTON and HOLLAND.
Songs, Dances, Talk.
 15 Mins.; One.
 25d St.

Man and woman. The man is a clever dancer, executing all styles well and specializing in the long-legged eccentric stepping for excellent results. There's talk here and there in the act, mostly of rehearsed gag, but that doesn't matter, the team handling the old stuff so handily that it gets over despite its age. The woman is on first in riding costume, which she carries well and later changes to summery dress. Man opens in street clothes and changes to Tux. The pair each have plenty of ability, the man dancing and the woman feeding and singing.

With a replacement of the older gag the team looks ready for a try at the big houses, the man's dancing alone insuring them.

EMMETT GILFOYLE and ELSIE LANGE.
Talk, Songs and Dances.
 21 Mins.; Full Stage (Special Curtain).
 5th Ave.

This looks much the same turn Emmett Gilfoyle appeared in when supporting Anna Held Jr. Then Mr. Gilfoyle was in support and stood out, possibly because of Miss Held. Now he is the principal with Elsie Lange the lay figure and the act doesn't show up as well, nor does Mr. Gilfoyle.

Miss Lange is a handsome girl and has some elegant clothes, also a medley of Herbert melodies that she sings but fairly. The remainder other than the clothes display, Mr. Gilfoyle takes over.

There's no divided kick to the turn and while it may do on public the act can stand as much reshaping with other material as Mr. Gilfoyle wishes to give to it.

LEE MASON and STAN SCOTT.
Songs.
 14 Mins.; One.
 American Roof.

A man and woman team, with piano and songs, the man playing the instrument. The woman attempts to deceive the audience into the belief she is a female impersonator, or it seemed that way from her remarks, but if she succeeded it made no difference.

It's a small time mixed double with songs. The pianist plays a solo. Among the songs sung by the woman is "Little Cottage." At the American it was placed to open after intermission, appearing without a silk curtain it carried. That may help come in the No. 4 small time position.

"STRAIGHT" (3).
Comedy-Drama.
 12 Mins.; Full Stage (Kitchen).
 Columbia (Nov. 7).

"Straight" is a crook playlet written by Aaron Hoffman and first played about eight years ago. Since then not much has been heard of it, if the turn has been regularly playing. Some slight changes have been made. It is not certain if the present company or any of them are of the original cast.

It's the story of a poverty stricken home, with the father a former convict who has gone straight for two years. Though the baby is starving for milk, the mother pleads with her husband to remain straight at all cost, threatening to leave him with the babe if he does not. Enter Kate, one of the mob, who wants the ex to come in on a lunk job that has been framed from the inside. She gives him a gun and plenty of reasons. He decides to accept his wife's decision. Wife says no. He rushes out with the gun, shots are heard, his wife looking out of the window says Kate is a steel pigeon and her man has gone for good, when he returns, slaps a bottle of milk on the table for the kid and when she asks him where he got the milk, replies he hooked the gun for it.

The husband and wife characters are well played by the Hoffman retort dialog doing much for them. Kate is overdrawn, made too tough. "Straight" can go along on the three-a-day. It's a good object lesson in any event, familiar among crook sketches, though, this was among the first of them.

WOOD-WYDE and Co. (2).
Songs and Talk.
 22 Mins.; One, Two, Three, Full (Special).
 81st Street.

A whole of an act for comedy, with Frank Wood playing opposite Elsie Wyde and assisted by two men. Almost overburdened with scenery, the travesty, as offered, all registered and shaped into a big time offering that's "There" in all senses of the word.

Programmed as a prolog and four scenes, the act opens on a dark stage with Wood making his appearance holding a lantern as the "town crier" and stating he's on the trail of all the village scandal.

Into "two" with Miss Wyde in a "sketch," offering some crossfire and a song with her partner, which routine was followed throughout the four scenes. Followed a bit located in an Ireland set in full stage; then back to "one" for a "lid" on secret societies and finish on with a thrice setting in the time of Napoleon.

The dialog, in the main, follows the situations, with enough gag in each one never to bring forth a let down.

During the closing, from both sides of the special drop, appear one, Francois L'Etoile, with a roll of music, down on the schedule as a solemn warbling ballad that came to an abrupt finish upon the calling out of "All right, Eddie" on off stage, denoting the full stage is set. A great bunch as to how to fill up the waits with Eddie gathering unto himself no small share of the laughs.

This turn looks as if it'll be around for a long time, and it's serving. Miss Wyde looked charming in the costumes worn and fed her partner so capably it was a simple matter for him to score with his lines as he drew the maps part of the burden without, making it look easy and showed enough individuality to make him stand out.

WHIRL OF VARIETY (6).
Girl Act.
 30 Mins.; One and a Half and Full Stage (Spec. Act).
 23d St.

Aster Hilde presented "Whirl of Variety." It's a girl act, with a cast of six, one man and five girls. The man, who owns a good singing voice, starts the act with an introductory number, bringing on each of the girls singly. Then follows a series of specialties. There is too much of this, the songs following each other in ding-dong fashion, with a rigidity that becomes monotonous before the turn has finished.

The girls are respectively a soprano, violinist, jazz dancing pony, soprano violinist, and contralto. Each is competent in her line, the jazz pony standing out through a trim figure and cuteness. An ensemble number with four of the girls backing up the man, the girls holding lanterns on a decorated stage, was fairly effective. The act needs revision and embellishment. There's plenty of entertainment in it now, but it isn't arranged in a way to get the best results.

The act did fairly well closing the show.

KIRALFY CHILDREN.
Juvenile Entertainers.
 14 Mins.; One (4), Full (5), One (4), Special Drops (3).
 H. O. H. (Nov. 8).

The Lee Kids have started something and the child entertainers will probably supplant the jazz crane.

The Kiralfy children are a talented boy and a girl pair with an act written by James Madison. It isn't properly developed in the present offering, but should smooth out into a worth while addition to the smaller bills.

The kids open in "one" before a special drop. The boy is a "newbie," the character being a poor selection owing to his refined delivery. The girl is a clever tot and reads lines with exceptional expression for a youngster. The boy lay down near the stage door of the imaginary theatre and dreams the balance of the act which goes to full stage for a specialty by each.

His is a Jekyll and Hyde bit in the green spot before a criminal hanging and here a well written monologue about Wilson's cabinet, prohibition, suffrage and other topical subjects. A special drop depicting the White House and a cute, grown up dress is worn.

Back to "One" with the kid backing out from the first entrance rubbing his eyes. He should assume his former position with the "lights up" discovering him nothing as before.

Some clever crossfire about vaudeville followed by a double song with comedy and topical verses put them away solidly. These kids will be heard from and their present vehicle will do with a little tinkering.

DAVE THURSBY.
Tramp Comedian.
 14 Mins.; One (Spec. Drop).
 H. O. H.

Eddie Conrad wrote this offering which is original. Thurbury is a good comedian, but adopts a scheme of make up that is almost an exact copy of Bert Lark, the English comedian.

Velvet hangings past to show a special drop representing the interior of the "Riverside Mansion." Thurbury off stage is blabbing advice to the Vanderbilts. Gosh, one. He steps into view and in a red nose tramp comedian with a tailless frock coat, ragged gloves, cane and top hat.

"I Wonder What It Feels Like to Be Poor" a good comedy number, is followed by some cleverly written comment. A popular song used as a medium of imitating different deliveries followed by a tramp version of the old English comedy number "Algy" concluded.

Thurbury stopped the show up-town and has an excellent idea in his staple turn. "The Life Fish" is the billing. The drawing is the only infringement.

LILLIAN LA ROSE and ELISE.
Novelty Songs and Dances.
 12 Mins.; Full (Spec. Drops) (2).
 H. O. H.

One of the most novel ideas that has hit vaudeville in ages. Before a yellow silk hanging Elise sings a special song, "Crystal Gazing." The hangings part as the girl in harem short costume sinks to a sitting position and vocalizes about the crystal she is gazing into.

A mammoth reproduction of the crystal ball is seen on a raised dais behind a transparent drop. The big ball is adorned with beautiful colors and through them can be seen a stereoscopic view of the dancing in the act. As the stage is darkened the dancer takes a position on the platform and does a brief dance. The next number is a Spanish dance preceded by the song introduction and the last a fire dance with gorgeous lighting effects.

The possibilities of the act are enormous as a slight attraction alone. The present people will insure it for the big small time and should in time realize on its possibilities in the best of the houses. It's a striking novelty.

WILLIAMS and JENSEN.
Blackface Comedians.
 13 Mins.; One.
 City.

This black capped duo have more refined, checked outfit, and with comedy freedom, open with off-stage argument. Crossfire follows, some of the talk being worth while, followed by a "yodel" and a "blat" or member.

More get-back stuff delivered slowly with a double parody comedy song let them off quietly.

The act looks speed, and just qualifies for the intermediate houses.

HARRY MASTERS, JACK KRAFT and CO. (4).
"On with the Dance"
 19 Mins.; One and Full.

It is hardly conceivable that as much action as this offering holds could be jammed into sixteen minutes of running time. As an act it is a whole musical revue, with the six principals working overtime at locomotive speed from the time the act starts, until it finishes in a blaze of glory and a storm of applause. So complete is the offering that it is worthy of having its staging credited to that master of dance stage craft, George M. Cohan, and no higher praise than that can be bestowed on any act.

"On with the Dance" is programmed as "a symbolic satire on legions." It is that and a whole lot more. Cliff Hess is credited with the lyrics and music for the act, and his work is all that could be desired in rhythm and pep.

On the program the following cast is given as the company supporting the two dancing boys:

Hubby Dale, Experience; Louise Dale, Song; Elsie LaMont, Dance; Grace Masters, Comedy.

The act opens in one with a black drop on one side of which is disclosed the musical comedy prison, wherein are held Masters and Kraft. On the other side is the door of the safe of vaudeville. The boys break jail and are at work on the combination of vaudeville, when Experience arrives and informs them that he, alone, can give them the combination, whereupon he opens the safe and sings, Dance and Comedy issue forth. This occupies four minutes, after which act goes to full stage, but only for a minute, during which Hubby and Louise Dale and Grace LaMont offer a dance number.

Then back to one again for Grace Masters to offer a number, at the conclusion of which the drapes are again lifted and she and the two boys enter a dance routine with a dancing duel at the finish. Three minutes in one follow, with two of the girls offering a soft shoe dancing specialty, and Dale doing a solo bit of stepping. Masters and Kraft follow this with a burlesque on Russian peasant dancing that is a howl-compelling touch.

Miss Masters then puts over a comedy ballad, "Among Those Georgia Pines," which brings back the two steppers for a routine of competitive stepping a la Doyle and Dixon.

The closing number of the act also falls to Miss Masters, who incidentally does the only vocalizing in the turn, handing the numbers in a cute subtlet fashion. The number is "Wynonnetown," and the sequel do a few minutes of union stepping that brings the curtain down to thunder of applause.

Some act! Prof.

DIAMOND and BRENNAN.
"Fisherman's Luck" (skit).
 15 Mins.; One and Full Stage (Special).

Jim Diamond and Sybil Brennan have a new act, called "Fisherman's Luck," by James Madison. They open in "one" with an exchange of talk, related to the subject of fishing. This is bright, entertaining, and well handled.

After a few minutes, they go to full stage, a special act, showing a woodland scene, with a realistic rustic bridge and stream. More fishing talk here, with the picture of George Washington falling off a tree when Diamond tells an especially improbable story about his fishing exploits. This is along the lines of the apple falling thing done originally in "The Tree of Truth" years ago, and more recently by Hogan and Raymond.

Miss Brennan is important as a foil to Mr. Diamond's comedy. Diamond's acrobatic dancing is interpolated, just enough to show what a really excellent eccentric dancer he is. Mr. Diamond and Miss Brennan better the material through their talents and personalities. The act looks set for the best. B.H.

EL BART BROS.
Acrobats.
 7 Mins.; Two.

Working smoothly the team runs through in the manner of the Bath Brothers without attempting the "Bath" the latter use for a trick. One interruption of the first-hand work led the under men in displaying his muscle development dropping his body to the floor, and ending on a platform under a spot for the exhibition with the "Bath" and "Bath" means speed and O. K. to open in the smaller houses.

MABEL SHERMAN and Co. (1).
"The Love Girl" (Song).
 One. (Curtain).

Mabel Sherman, formerly of Sherman and Uttry (Arthur), is now present in a single singing turn with Al Stevenson at the piano. Miss Sherman does nothing but sing, besides changing costumes, first in white, then to a black vamp outfit. By throwing a white shawl over that she becomes a Spanish girl at the finish.

The songs range the same way, from white ("Garden of Love") to black or vamp ("Cleo") and then the Spanish number with others in between. Miss Sherman seemingly purposely went after the range, in melodies and voice, ranging from high to low in each, and being much better when in high.

The lyrics for the special numbers and "Cleo" may be those credited to Alfreda Wynne and Herschel Hinder, with music by Mr. Stevenson.

It's not a big time single as at present. Just what it needs is a matter of opinion. Offhand it could be said Miss Sherman needs a singing partner. B.H.

JOHN A. PHILBRICK and Co. (2).
"He Meant Well" (Comedy).
 15 Mins.; Three (Special Hangings).

John A. Philbrick is assisted in the main by Patricia Van Dyke, a robust blonde. The act is divided into hangings making two rooms in various parts of a town. In one, Philbrick as a drummer calls up Mable, formerly of the "Pulley." He says it is his last date for while his flirtation with the character is innocent pastime, he "has the best little wife in the world" at home and a baby to soon due—he hopes it's a boy. The action passes to a larger room, with Mable the main attraction. The resultant plot is a mixture of puns and game, some not as fresh as they should be.

Mable explains she is going into vaudeville with another girl. Kidding over the lines of a song the sister team is to do furnishes some comedy. The bit is ended into a single which is given in "one" by Miss Van Dyke, who makes a good picture in a baby spot, and that is a feature stronger than the singing itself. The traveling man gets wise to himself, confesses he is married and that it is good-bye for him. But he gets her telephone number. Into "one" the pair say adieu—they are to be friends at any rate to the end. On the strength of that Mable tried to touch him for \$50 and he replies the end has come. The line brought the best laugh in the act, which might have ended there.

But it went into "three" again, with a drop showing a street and the drummer ringing a door bell. A nurse answers saying he can't come in just then because the doctor is in the house. After a sentimental rhyme on babies, the nurse opens the door and says everything is all right and it is a boy. It is then the drummer finds out he had rung the wrong door bell.

The street scene bit is superfluous. For the three-day time, however, the act should do well. B.H.

HOWARD and SCOTT.
Songs and Dancing.
 15 Mins.; Two (Special).

Optically the act is "there" as the special drop takes the eye, also the costumes are easy to look at, with a change made for each number. The girls singing, in introducing each dance, is not of the best but serves to allow her partner time to change. He does a short specialty after the due stepping.

Following the opening bit there is a "hornpipe" offered by the boy, a gavotte dressed in the "Ten, a Jap number and an Irish double for the finale. The team averages as to foot-work, but the strength of the turn is in its appeal to the sight.

ANEARN and PETERSON
Songs and Talk.
 15 Mins.; One and Full.

A straight man and a "cut" who lacks material. This was especially so in the song in which he failed to arouse any response. The "straight" made his ballad solo stand out through voice and delivery. General opinion was in favor of neither but both.

Going into full stage for a large troupe of two numbers and with the comedians as a finale. The act was not a success. The "straight" made his ballad solo stand out through voice and delivery. General opinion was in favor of neither but both.

CHAS. GILL and CO. (3).
"The Xmas Letter" (Comedy-Drama)
 25 Mins.; Full Stage (Dressing Room).

Chas. Gill (or Charles L. Gill) has a little playlet of Christmas time. actors, managers, stage hands and babies. Charles L. Gill has had several shifts in vaudeville.

"The Xmas Letter" has a better cast than its story, its action or its dialog. Mr. Gill is third on the playing list though with the star role. The theatrical manager is in the lead, while a Jap boy-valet to the star runs an easy second.

The story is filled with sentiment, sometimes maudlin and sometimes sickly, but with a comedy relief and a certain heart interest, fairly well upheld, leaving the piece good enough for the small time or perhaps the three-day if either wishes to pay the salary for the value returned.

It is Christmas, on the road, and the star of the company expects to become a father that night. He is awaiting word of his wife and the expected child at Bethlehem, Pa. The star loaned the stage carpenter \$200 some time before and with it, the carpenter said, he cleared off the mortgage on his home. He has a daughter eight years old, but no wife. She died last Christmas or thereabouts. Showing how the sown seeds of kindness return their profit, the carpenter fixed up a little Christmas tree on the star's table and beside it he placed an envelope containing \$200, in payment of the loan, all for the star. That sets this sketch in right with the stage hands before it opens.

The Jap boy muses up his English and is getting an ear full about Christmas, trees, stars and carpenters, when the manager of the troupe blows in. He said of sneaked in, to get a look when not expected as many managers do. He found that the window in the third act was on the bum, so the carpenter must have been lying.

The manager was grouchy, cranky and a bear. He told the carpenter to stick to his job and let Christmas trees alone or he would fire him. When he next saw the carpenter again in the star's room, he did fire him. The star said if he fired the carp he would go too, but he didn't. Instead he and the manager got chummy, the manager told him how he missed the baby he nearly had when his wife died in child birth, and he missed the wife too, and as it all happened on Christmas day, a Christmas tree to him was what a had clear is to Freeman Bernstein. Or that seemed the idea.

While they were arguing about the tough breaks some guys got, the carp breezes in once more, with a wife for the star. The star knows it's about the baby but tells the carp to read it, he can't. The carp is a methodical gent, which is the reason he paid back the \$200, exact. He started the wife off reading "Mistletoe, Pa., Dec. 25th," and waded through it to find at the finish the star has a son. The star patiently waited for the news, as he did when the carpenter read him the Xmas letter he had received from his own daughter, who hoped he had kept out of the draft in Detroit and told her father to be sure to wear his red flannel undershirt when leading the show at night. Which displayed that father and daughter were quite confidential over dad a job.

Then that snaky manager butted in again. But the baby stuff finally got to him, he told the carp to go back to work, patted the star on the shoulder and then asked the carp to read that letter over again.

The 5th Ave. audience liked the piece. It's too bad it could not have been written up to big time standard just for the sake of the people who are in it. B.H.

ROGER GRAY and Co. (2).
Songs.
 15 Mins.; One.

Two girls comprising the "Vern" party that proves not of much assistance to Roger Gray. Five songs of which a lyric on marriage stood out with not very much opposition. The act has been put together badly with the members shy on personalities, also delivery, coming up to an extremely uncertain effect.

PALACE.

It would be hard to think of a better playing bill ever at the Palace. It was vaudeville in the supreme sense as the program played Tuesday night. A nine-act show and five solid bill-stopping hits.

It is true that the bill was a little long and Amets, who closed the show, would have been better off if she had displayed a little more showmanship and combed but three dances instead of the four that she did, but other than that there wasn't the slightest fault to be found with the show.

After the opening by Camilla's Birds, four hits came along in a row in the first part. Bob Nelson and Frank Cronin in "Smiles" started the procession of applause producers. They played and sang six numbers. It was an act of speed. Then Harry Masters and Jack Kraft in "On with the Dance" took up the running and just about ran away with the audience. It is an act that in its staging is worthy of George M. Cohan as fast, so complete and entertaining.

More speed, more laughs and more dancing arrived with the advent of Tony and Norman. The opening talk came new and just as full of laughs as anything this duo have offered in the past. The starring bit Tony is the same, and no more need be said.

Closing the intermission Arman Katz and his company of 14 in "Tombstone" was a revelation to the audience in the magnificence of its staging and costuming. It is billed as "an all-sensational extravaganza," and it is exactly that, just as much like "Experience" as it could possibly be.

The score to this point stood: Hits, 4 and monies 2. Tony and Kalie being the offenders in the latter particular.

There was a switch in the opening act of the second half. Although Karel Norman was billed for the rest the Billie Fay turn stepped into the opening following the "Tonics" and scored in laughs and applause. The new Fay act is having its initial showing at the Palace this week, and the chances are that it can repeat, judging from the Tuesday reception.

Norman, "The Circle Fashion" party, a ballerina, the second half over of the bill, by the way (Kalie also having been at the house last week) had things all his own way from the beginning to the end. He held the stage for 25 minutes, and in addition to a regular encore number did two of his former successes.

Then came Lillian Shaw with a re-statement of song scenes devised by Florence Merrill. Miss Shaw was literally a howling success as far as the audience was concerned. Her second number was slightly blue in spots, but when those particular spots arrived the Palace crowd cheered their delight. There are some spots where the talk is a little broad or broad it may be a question how they will take it away from Broadway, but Miss Shaw is a sufficient showman to know where and where not to use it. Fred.

RIVERSIDE.

The Riverside bill was entirely switched from its programmed running order on Monday night, and the result was a show that played very badly. There was but a few minutes at the opening end of the show that proved real vaudeville, and Henry Lewis, making his return to vaudeville in his former act, was entirely wasted as the closing act of the show. There seemed to be a lack of good judgment in placing Lewis in the final position, although it must be said that he held the house to a man with his foolery.

The Lewis act is identically the same as it was prior to his deserting vaudeville and going into production work. He has the same dressing, and the only bit of the turn that is dropped is the second of the "Laugh Shop" with the glass register. He sings poems, opens and "quidquidum," and the audience howls. He dances and cuts up generally, and at the finish there was the usual speech, but the applause wasn't strong enough for him to do a regular number after the act itself was finished. Had he been on a little earlier in the bill there is no doubt but that he would have walked away with the solid bit of the show, that much was indicated by the return that he got in the closing spot.

Earlier in the show there were three solid hits. There were two of them in the first half of the show following each other. The first was the act of Johnny Muldoon, Pearl Franklin and Lew Ross. They had just moved up from the closing spot in No. 1, and they cleaned up, stopping the show completely. Lew Ross put the early applause of the act with "Mushy" and "Tired of Me" then Muldoon mopped up with his sentimental dancing routine. This was followed by his double dancing with Miss Franklin, and there wasn't anything to it after that.

It looked as though it was going to be tough for the act that followed, but Tom Patridge and Adeline Moon came right along and repeated. The "Dancing Fool" bit is gone before the audience had a chance to get out of from them off at the behalf of the previous act, and then it was a rum for the pair. Miss Moon sports as best a pair of Frankie Rivers as have been shown

hereabouts in some time, and the manner in which she twinkles across the stage on them is a revelation.

The third hit was down to the second half and delivered by Edith Clifford, who was scheduled to open the late section, but was moved down a number, being preceded by the Russian Cathedral Singers (New Acts) who were originally programmed in the first half. Miss Clifford hit home with "Oh, What a Day," and followed it with "Going Up." The first with a slight tinge of the suggestive got over in great shape. Roy Ingraham at the piano sang "Ireland Was Meant to Be Free" and scored. Then Miss Clifford, after a change put over "Simple Mary Ann" and "Weaver Boy" nearly, finally offering "Nathin" for an encore.

There were really two sketches on the bill. The first was the John Hyman and Leta McIntyre offering, "Mayhem," with a couple of songs. It is a neat idea, nicely done, but not an act that will ever be a riot. It is one of those pleasantly quiet turns that are liked but never raved about. Closing the intermission, they got all that could be expected. In the second half the Laura Pierpont act, "The Guiding Star," managed to draw a few laughs and some slight applause.

Opening the show, Herberta Hanson (New Acts) scored with a wire offering that has novelty. More-dith and Anouner had the second spot and entertained immensely.

The Topics of the Day, coupled with a 100-foot short educational subject showing Annette Kellerman in her diving stunts in slow motion, followed the intermission, and the latter film was heartily applauded. Kingrains finished the bill. Fred.

81ST STREET.

Large patronage of the 81st Street Monday night with the lobby jammed a little after 9. Inside, the house wasn't filled to all corners, but business was big. Hanstrey and Band topped the bill of six acts with a Norma Talmadge offering the film feature for the evening.

A corking show developed that suited through up to intermission, registering three distinct interruptions due to applause that held two of the acts at least over five minutes beyond their normal running time, counting encores.

Henry Hanstrey and Band, closing the vaudeville half, walked off with major honors. The nine boys whaled the melodies all over the place and in addition had Hanstrey working exceptionally hard in front of us, which added together made up a hour of a performance. This done, quietest is still a two to one favorite every time they start.

Preceding them, Harry and Anna Herman entered to a reception practically shouting the same routine as done by them for quite some time now with one or two minor changes. The most noticeable was the bit "Cliffen Crawford's 'Kissing Cup'" recitation by Miss Herman. She also offered her usual impersonation of Grace La Rue, and for an encore did Norma Talmadge at the helm of the "typewriter" ditty that left something to be desired. However, the laughs were plentiful and they scored repeatedly, finishing in a most satisfactory degree that had no uncertainty about it.

George and May Le Fevre (New Acts) entered in with a bit of costume and scenery that aided in holding up their dancing. Henry Gray and Co. (New Acts) left a sensation created to make it a "pin" for Ryan and Brennan (New Acts), who did six songs in 15 minutes, returned for one more and finally put away after a short speech by the former.

Franker Wood and Bunce White (New Acts) made 'em laugh for eight minutes short of half an hour, and "cut" hung up the comedy high mark of the evening. A few more bills like this one up there and they'll resurrect the R. R. act.

BROADWAY.

Away at 445 with an eight act bill that had its ups and downs, ups and outs. Business was good Tuesday night, though not capacity. That has been the general trend lately. It looks as if the change in policy has proved itself as to patronage. Big downstairs, first balcony the same, but a little below that in the left.

Wilkins and Wilkins, No. 4, provided the first flash of the evening with their "boke" and the male half's best dance. Previous to that Helene Vincent, on second, did fairly well with four songs making one change of costume that did much to improve her appearance. Between those two acts were the 19th Street Brothers (New Acts), starting with Walter Le Roy and Co. (New Acts) holding the third spot.

Herman Leth and Co. succeeded the Wilkins duo with Leth's revival of "Boke," and he was suitably responsible for putting it over. The "Boke" stuff caught the interest of the house right from the curtain and held it throughout the 25 minutes. Mr. Leth gave a corking performance, but the same cannot be said of his support, the male half of the reform "sawtooth" being decidedly weak. However, the act is "there," and with Mr. Leth is certain to register more as new perhaps when the drag matter is rampant than when he was occasionally first performed at 10 years ago.

Sam Hosen followed, and has held

FRILLS AND FASHIONS

By ALICE LAC

on to most all, with one or two exceptions, of his material deeper election is over. The strain hit at the finish helped to add to his total and it was a cinch for him to resume with an encore. The Dancers failed to appear and were replaced by Mabel Sherman, doubling from the 5th Avenue, who filled in for the one performance. The former team being expected back in the show on Tuesday. Miss Sherman did nicely with five songs, assisted by a male pianist.

The Hager Sisters and Band closed without the tramping of feet to disturb them. The dancer, who steps out of the orchestra for his solo, scored individually with his eccentric stepping, as also did the orchestra with one or two of their selections, while the girls change. Held 'em all the way and they didn't start to waltz until the screen was lowered.

AUDUBON.

Since the opening of the new Moss' cabaret at 11st street, playing six feature turns, and the inauguration of big time at Keith's Hamilton, 14th street (formerly Moss'), Fox's Audubon, at 16th street and Broadway, has not been drawing its customary Monday night crowds. About a year ago any individual calling at the Audubon after 8:15 on a Monday evening would have to accept an upper box or stand wherever possible, for seats had to be purchased in advance or very early that evening. Now the house does its standing room business Saturday and Monday nights only and occasionally on holidays. During the week space in the upper served section of the orchestra and virtually the entire large arena with half the balcony may be obtained at any time of the evening.

The Fox people are desperately trying to compete with the opposition, for the house signs are brilliantly illuminated and house conditions are and have been, excellent. It doesn't seem enough even with its low admission scale. It must be the lifts.

With the aid of the Shubert office the house has been able to put on some extra vaudeville each Friday and Saturday, getting the hit honors. George Foy, featured with the Century Promenade Revue, at the Audubon this week. The Audubon split week policy runs into full week engagements for the frequent Shubert specials also times out of ten where the other regular turns are booked to play a split. Foy closed the show last Monday night and easily walked off with all the honors. He caused the imitations of other stars were immediate faves, and according to applause, the audience never weakened for request after request.

Barthold's dogs hold down the evening spot to satisfaction, although there were occasional moments when the canine warriors forced the trainer, who guides them off stage, to exert extra lung power. However, their registered favorites, Rule and O'Brien, two men in "one," did some and a little comedy talk. They did not fare so well mainly through the talk, which appeared superfluous and wrongly inserted.

A dramatic skit with a comedy finish entitled "Little Stranger," the old Joe Hart act, preceded Fox News (film). The sketch runs too slowly for proper results. It will go at the smaller houses.

Harry Johnson, direct from the big time, made his first appearance around New York in quite some while and was well appreciated. His unbridled assistant, seated in the orchestra, rendering several per cent more and a few lines of comedy talk he'd considerably.

Therese Flynn, a singer, was next to close and scored the first big hit of the evening. Her feature was a single and was recently with "Indiscreet On Broadway" and prior to that was identified as of Carroll and Flynn. He is now assisted by a woman pianist and should be given consideration for the bigger circuit.

23D STREET.

This is "Old Chelsea Week" at the 23d Street, celebrated Monday night by the orchestra playing old-time pop songs and two super clads in knickerbocker costume walking out in one and starting the show off with a short announcement, accompanied by the ringing of watermen's bells. The show ran smoothly, with four hits landed in the middle. These were Harry McCormack and Co. Thornton and Holland (New Act), Diamond and Brennan (New Act) and Alexander and Marks.

Edler Sisters (New Act) opened, and Orr and Hagar were second. The latter team showed a pretty collection of scenic accessories, caught some attention with Miss Hagar's singing and considerably more with her costume array. The 23d is a bridal number, with scenery and lyrics suggesting it is propaganda for a certain brand of California oranges. The act pleased without starting anything.

Harry McCormack and Co. were right at home down here with their light comedy Irish skit and McCormack's singing of Hibernian songs. The act has made big strides since came to the Prospect, Brooklyn, several weeks ago. It kept 'em laughing throughout at

the 23d Street, taking five legitimate curtains at the finish, a well worked and effectively lighted vocal number.

Alexander and Marks, a pair of comedy tramps singing parodies, exchanging old-fashioned whoop and generally reminding in the frame up of their turn, of the type of double popular in Tony Pastor's day years ago, cleaned up, next to closing. "The Whirl of Variety" (New Act) closed. Capacity Monday night.

CITY.

Strong opposition from the Jefferson didn't seem to affect business at the Fox house Tuesday. At 8 p. m., having about ten rows in the rear, the lower floor was full. The lower boxes were filled, with the balcony and upper one light.

The City has added two acts to its former bill and policy in order to offset the latest reduction in admissions at the opposition house, and is now playing eight acts and a feature.

The show held several strong turns and a couple of weak ones, making it a fair value for the price.

The Cliff Hanger Duo opened with ground rubbing and barrel somersaults. It's a tip of a turn for the smaller bills. Mitchell Bros. (New Act) went strongly on top, with bangs playing.

They were followed by Hunter, Randall and Rogers, a two-man and woman colored comedy skit in "one." They rushed through their scenes and lines like wildfire, making many laughs and at times becoming incoherent from the middle of the house. The act was probably asked to cut the running time and performed a whole act in a Walter Johnson then cutting out the last part. It crashed whatever merit the last possession.

Fox News, with our usual mother and sweetheart voting, was ahead of Earl Gates and Co., a strong dancing duo with a singing girl partner. Gates is a big stage exponent of hoof and has a pretty special drop and eye for his offering. The pianist introduced the different solo and double duets with appropriate songs. They went over easy.

Williams and Jansen (New Act), a monotonous two-man black face talking and singing team, slowed up the show to a walk, following but the flash A. G. Gorman production. "Past Present and Future," kicked it into high again with the cleverly portended sectional travesty. The idea of the married contrasts of the three different periods from the cave man days to a hundred years from now is cleverly presented and acceptably played. The cave man begged most of the comedy and had the fastest lines and situations.

Jim and Betty Morgan, reunited after Miss Morgan's long illness, were easily the hit of the bill, next to closing. Miss Morgan is showing three stunning new wardrobe changes and looked immense in each of her decorative changes. The finish, with Jim reading mean three out of the character while Miss Morgan accompanies on a "uke," sealed them.

Went to a brand Rheinland accompanied in a sweet looking blond trainer in riding habit, interested with a series of card counting and answer stunts that owed three-quarters of its merit to the girl's clever showmanship and pleasing personality.

Feature picture closed. Cox.

GRAND O. H.

Tuesday evening there was a double line of ticket buyers stretching the length of the long old fashioned lobby at Eighth Avenue and 23d street. That was not an exaggeration for this house, one of the oldest theaters in town. The Grand Opera house is back with a bang, and it is turning a nicely profit weekly.

I told a year or so ago the G. O. H. was looked on as a hideaway. Act took three or four days there under cover. Any one familiar with vaudeville could never discover a familiar name, because nearly all the titles were phonetic. It is different now. The show is made up for the most part of acts playing Low theatres and independent time, and the selection of the six and seven act bills has been good. The management regards its shows as "standard" bills, meaning the acts are the name or of equal rank as offered in other split week three-day houses hereabouts. There is no doubt about the house being able to afford spending a fair sum for its shows. In addition to the bill a feature film, a comedy and news film completes the show.

The big business this house has been drawing somewhat surprised other managers. But the fact is the draw comes from a wide range of the west side of New York, reaching from Greenwich Village up to 13th street with Eighth Avenue the light light thoroughfare, bounding the western extremity. Less than two blocks to the east is Professor's 23d Street. It has been shown that both houses can pull big business without injury to either, but the edge goes to the Opera house because of its larger capacity.

The show for the first half was appreciated thoroughly. It had a variety of acts that added several features. Harry Hines, who is headlining in the Low house, occupied the same spot. They "laughed" Hines on his first number and his chatter

thereafter registered regularly. The routine appeared wholly intact, as when first opening for Low, with the song-plugging Dutch exactly the same. For the number, used for encores, Hines allowed the warbler to work entirely alone, clowning a bit only at the finish. Hines went off a real hit.

On a bit earlier (No. 2), Head, Harry and Co., with "Superstitions," had the house rocking with glees. The turn is a burlesque in an under-taking parlor. There is plenty of "boke" and plenty of "babe" if it all. Immediately following was a Chaplin comedy. "The Vegetables" reviews. That too, was a laugh getter.

Martin and Martin (New Act) ran fourth. Franklin, Charles and Co. (New Act) closed strongly. Leney Nave, looking splendid, sang to a chorus of, second, while the Hines with a musical number appeared.

AMERICAN ROOF.

The American Roof bill the time half did a little from its composition, with the first part of the two-grass, though by no means of grade, running better than it has done up there for some time and superior to the second part.

The Low stock selling scheme on installations, to patrons, went into effect this week at the Low Manhattan theatre (vaudeville and pictures) but was conducted in a manner reported elsewhere not to disturb the performance. Neither was the roof audience enlightened verbally about the stock opportunity. If the patrons upstairs noticed it at all they only saw a small table downstairs in the lobby with some booklets upon it which might be had gratis for the asking, and a young man seated behind the table taking such stock subscriptions as were proffered. At no time was he rushed.

Some of the turns suffered on the roof being minus their sets from below. For the silk curtain is also invading the small time. One of the acts, Mason and Scott, had a colored silk drape covering up the total top of the concert grand with a drop of corresponding shade downstairs, but nothing helped that act on the roof. Another turn of light caliber in an important spot, next to closing, were Lynton and Roberts (New Act), an English Johnny talking turn that did away.

A "production" turn that may have been depended upon as it closed the first part, "Ting-a-Ling" (New Act) failed to hold up, and another new act, Heff Brothers, in No. 4, did not deliver as the spot should have done. This naturally left the bill somewhat ragged.

Syncop, opening, with music passed along. Allen and Moore, a mixed double with songs, No. 2, were suitable for that position. They are young, dress well and have pop numbers. Enough for the small time in the position. The Weiss Troupe (from the circus) in No. 2 had a bad handup through being unable to use their long perch. It prevented the roof crowd from securing the real line on the three-man, now appearing without a woman and attempting some comedy.

A familiar turn in the second part were Robert Henry Dodge and Co. in "Bill Hitters, Lawyer." The act played the 5th Avenue last week and is now started over the Low time. It's a laugh maker with Mr. Dodge's rural attorney the central figure, together with his work, and will do much better in a theatre proper than it did on the roof, though it passed there. Eugene and Finney, a horizontal bar act, closed the show.

The roof had good attendance but not capacity. It is issuing a program now in the form of "Low's Weekly," a house organ of some importance, inaugurated by publicity director of Low's Southern time, Fred E. Peters at Atlanta. The idea has caught on so well it has been adopted by the New York houses for local distribution, while other Low theatres have taken it up. Most of the matter and quite readable all the way in plate stuff, with space provided for local inserts. In the New York Low's Weekly one column is devoted to the house program for both halves. It answers a double purpose through that. No advertisements are carried.

During the "Ting-a-Ling" act, a turn with five little people, the biggest laugh of the evening came out when one of the young girls said she was from 10th Avenue. If you don't know the American, you can't get it.

Metropolitan, Brooklyn.

They don't look 'em any better than the five-act arrangement at Low's Met, the first bill. Canter's Minstrels closing and "The Conductor," No. 2, with Geo. S. Fredricks & Co. in an old sketch reviewed, gave the show two classy turns, that together with the beautiful audientium and fine orchestra, contributed toward creating an atmosphere that was distinctly of big time character.

Walter and Lake (New Act) opened with singing and acrobatics. Dodge and Lowell, a mixed double, caught the running on the wing second and got all the laughs in sight. It's a rule act, and has improved greatly since first playing around New York several years ago. Al Payne, headlining, has no

speeches seemed to be the chief feature of the Palace Monday matinee, made by Armand Kalis, Karly Normand (Creole Fashion Plate), Eddie Foy and Lillian Shaw.

Karly Normand does not belittle his billing "The Creole Fashion Plate" to his gown, each being a creation in itself from his opening frock of draped blue sequins, with flowing sleeves of chiffon, to his Chinese maiden in royal blue, embroidered in sequins. A picture he looked in clinging robes of black sequins, ending in a train, with one side opened to the knee displaying a very trim ankle, which, as informed in song, "put the whole band on the bum."

Whoever is credited with the wardrobe in Armand Kalis' act showed a taste, for rarely have such costumes been seen in one act. Also the last scene was magnificent in its splendor, the draperies hung in gold and silver tissue cloth combined with blue. Two large pillars filled with all sorts of fruit stood at the foot of the marble stairs down which the scenes descended in their gorgeous attire. "Extravagant" was a striking picture as she stood at the top of the stairs in a gown of various shades of chiffon. At the bottom many bells. But it wasn't so much the gown as the beautiful headpiece. That was in the shape of a water jar made of silver metal, from which flowed draperies of the silver at the side and in front gave the effect of a long flowing veil. Pauline Harlan, who was one of the French girls in "Hedra," was also in a short affair of bright green brocade in gold. It had the pointed hem, with rose pink chiffon showing through as a contrasting color.

The Misses La Mest and Dale in the Masters and Kraft act were sweet dresses consisting of silver fringe, with dainty little knickers showing of lace and pink. Grace Masters was pretty in a short silk frock of lavender, trimmed in sequins of the same shade.

Lillian Shaw's wedding gown was precious. She looked like a real antique but was not very encouraging to single maids, especially after she had tied the knot and showed us the result. Her figure reminded one of a sack of hay, half empty and tied in the middle. Her gown for this deersie mentioning—brown serge, very much up in the front and train-like in the back. What was supposed to be an apron hung in front, with a panel down the back of the bodice of black. This was also an antique, I should imagine.

Camilla Birds took in a very attractive setting, black velvet set off by golden fern and yellow roses, while Camilla herself was attired in yellow tulle.

There's open thrills and an mystifying as the title is the play, "The Hat." The cast is splendid. May Vokes as the maid is corking. In her kimono of many colors and hair in crinkles, she represents a picture of comedy.

The story occupies just one night, so that it does not call for any change in costumes, although Eddie Wiley in the last act wears a becoming negligee of blue in place of her dinner gown of white and purple chiffon draperies. Anne Morrison looked well in an evening gown of very pale yellow satin, veiled with very sheer net artistically trimmed with sequins.

When the name "Ting-a-Ling" was flashed at the American (first half) it gave one the impression that we were about to witness a Chinese act, which instead turned out to be five youngsters who sang, danced, and did imitations (not so good). The girls looked very sweet in some of their frocks. One was made up of streamers of narrow blue and pink ribbon, caught into a band at the hem of pink satin; it was wired at the hips, giving it the hoped effect. The bodice was of lace, finished off by a huge bow of blue tulle at the back. The miss who did the Nan Halperin kid song looked cute in white silk and saxe blue satin. Then to the tune of "Narcissus" another young girl tripped merrily forth in green chiffon, trimmed daintily in rose buds, they also forming a gaiter which she carried in her hands.

Lee Mason wore two gowns that were awfully attractive, especially the last silver metal cloth, which had cherry-colored chiffon peeking through the slits in the skirt. It had the one-sleeve effect of the chiffon. The hat was large, made of the silver, and brilliant. The other dress consisted of various shades of chiffon, with the long waisted bodice of sequins, edged with rose buds of silver.

Charming was a costume worn by the woman in the Allen and Moore act made entirely of frills piped with black ribbon, pantslets matched, with bonnet poke shaped. A Chinese costume for that somewhat old song, "So Long On Long," was kind a sweet. Corset chiffon formed the trousers, the top of many colors outlined in sequins, with long flowing sleeves of blue. A tam with flying ribbons was worn for the headpiece. Another dress in her wardrobe was of apple green tulle, veiled with soft lace; the bodice was of the green which was ruffled at the hips, giving it a slight hooped effect, gold braid formed a trimming around the waist.

Mr. and Mrs. Coburn once again appear on Broadway with Blaki as a background for "French Leave" at the Belmont.

But this time we have "Old Bill," minus the walrus mustache, but with the same, blustering voice, as Brigadier-General, and Mrs. Coburn elevated from a French laundress to an opera singer in reality the charming wife of Captain Glenister, with a wardrobe supposed to be the very latest from Gay Paree. A jade green affair looked it, made rather long-waisted, with black frilling on the edges, which also formed ruffles up the sides of the skirt. A worked design in black decorated one side of the bodice and skirt. Black chiffon was caught round the throat and hung in a long streamer at the back. The hat was green with the turned-up brim of black satin.

An evening gown of different shades of pink tulle did not speak so well of Paris, or perhaps it was unsuited to Mrs. Coburn's type of figure, but the embroidered shawl with the deep hem of black fringe was handsome. An exquisite gown was of blue chiffon, trousers effect, with a panel down the front bordered in silver; this material also formed a train at the back, a touch of green was worn at the waist. The cap with this might have been more becoming.

Alexander Orslew and Noel Tealby were stark in figures in their uniforms and showed they could do something else beside look handsome. Dallas Wofford as the Corporal and Harry McNaughton as Lieutenant Jenks, two more in Blaki, could have had more to do. Helen Tilden, although not very attractive in appearance, gave an excellent performance as the old French laundress.

BERNARD CHECKS STUDENTS

Boston, Nov. 10.

Sam Bernard here with "As You Were," felt slighted upon at the Thursday night show at the Wilbur to demonstrate with some students who were in a jocular mood in the audience and who threatened at one time to carry their activities beyond the footlights.

The house was in a turmoil during most of the night, the students, who had most of the house, throwing confetti and paper freely. Only when the students seemed about to interfere with some of the show did Bernard remonstrate and calm was restored. The house got profit of publicity out of the incident.

NEWS OF THE MUSIC MEN

Vincent Lopez and his Harmony Kings, now playing in the Pat Healey act, are making records for the Columbia.

Mark Goldman has been appointed assistant to Charley Hays, manager of the band and orchestra department for Shapiro-Bernstein.

Jack Mills has opened a Chicago branch office with Mark Morris in charge.

Chas. K. Harris has effected an agreement with Francis Day and Hunter whereby the latter become the Harris London agents, beginning May 1, 1931.

Murray Bloom, formerly with Harry Von Tilzer, is now a member of the Remick professional staff.

Joe W. Stern & Co. have acquired the American rights to the English waltz song, "Love in Lute Time."

Ben Bloom, who was formerly connected with the Clocum and Philadelphia branches of Irving Berlin, Inc., has been transferred to the local office.

The newest addition to the ranks of the Music Publishers Protective Association is the Clayton K. Ramsey Co. of Chicago.

Matt Woodward is in charge of the New York office of the Skidmore Co.

Joe Bennett, formerly with Witmark, Chicago, has been made professional manager of the Foster Music Co.

Mark Morris has been made Chicago manager for the Jack Mills Music Co.

Harry Tenney, of the Berlin professional forces, opens in vaudeville

this week with his "plug act," Max Rich assisting at the piano. Max Rich, another Berlin "plugger," is performing similarly in the New York small time houses.

Max Winslow (Berlin) left New York Sunday for a 10-day trip over his firm's branch cities.

Maxwell Silver has been made general manager of the Harris concert.

Jo-Jo, the crude Feist plugger, is letting the world know he beat a season of Phiopian golf to the extent of \$2,500 Sunday night and is contemplating investing it in a private home, to house his four little ones, the newest of which arrived in October.

The newest addition to the ranks of the West 46th street "tin pan alley" music publishers is the Sam R. Lewis Co. R. Sanford is Lewis' professional manager.

Harry Bernhardt is now a "road" man for Stark & Cowan.

Benny Lewis has signed with the Columbia Record Company for two years.

Ira Schuster of the Feist professional staff is sponsoring Phoebe Schuster in a song cycle of his own composition.

Wheeler Wardsworth's initial number of Fred Fisher, Inc., under a long-term exclusive contract he has signed with the house, has made its appearance.

Daily R. Packman, last with the Morris Great enterprise, is now affiliated with the Sam Fox Music Publishing Co.

The Breaker-Cann Music Co. has opened offices in New York. Ethel Breaker was formerly with Daniels & Wilson.

OBITUARY

MARIA CONTINO.

Maria Contino (Contino and Laurence) died Nov. 8 and funeral services were held at Campbell's Church Wednesday under the auspices of the National Vaudeville Artists. The deceased was 45 years of age and had appeared in vaude-

IN LOVING MEMORY OF OUR

"PAL"

OUR MOST FAITHFUL FRIEND
Who Died October 20th, 1929
Bob and Peggy Valentine

ville for 20 years with her husband, Ernest Contino, who survives. She retired from the stage some years ago.

JOHN & RICARD.

John R. Ricard died in Fresno, Calif., Nov. 8, and his body was held by the Westside Undertakers while an effort was made to locate rela-

IN LOVING MEMORY OF MY DEARER HUSBAND

WILLIE WESTON
Who Passed This Life November 10th, 1929
His Affectionate Wife,
MAY WESTON

tives. The undertaking firm wired east to ascertain where his wife, Linda K. Gross Ricard, could be found, but it was impossible to locate her in New York.

WILLIAM J. DOCKRAY.

William J. Dockray, a blackface comedian, known as "The Jersey Boy," died at his home, Ridgeway, N. J., Nov. 8 of heart disease, aged

IN CONSTANT REMEMBRANCE OF

HAL GODFREY

Who passed away November 11th, 1931
JENNIE JACOBS

65. He retired from the stage two years ago and was engaged in the real estate business in the Jersey town.

Moss Christensen, dancing master, died at the Good Samaritan Hospital, Portland, Ore., Oct. 31, of

IN LOVING REMOFT OF MY PAL

ARTHUR DON

Who Died Oct. 31, 1930
HIS WIFE

heart disease. Christensen was 49 years old and is survived by a widow and a son.

Del Angel, a musician, was found dead in his room from gas asphyxiation in San Francisco last week. Indications the police say, point to the theory of suicide.

Wendell Walsh Clough Fay, seven-month-old son of Fay Fay, died at Hamilton, Ontario, Canada, Friday.

The mother of Eva Lewis died Oct. 29 at her home, 9 Elm place, Haverhill, Mass., aged 79 years.

The mother of Edna Higgins (Higgins Dancers) died last week at Ridgewood, N. J.

The brother of Charles B. Wilson, the agent, died last week, after an attack of acute indigestion.

ILL AND INJURED

William Jackman, vaudeville in the Burke Foundation, White Plains, recovering from an operation.

Mrs. Arthur Horwitz had her tonsils removed at Dr. Auerbach's sanatorium, New York, last week. She is recovering.

Betty Dickinson (Circus Girls) is in the West Side Hospital recovering from an appendicitis operation. She will return to the act in about five weeks.

Mrs. Tony Institute, wife of the treasurer of the Mirror, New York, is recovering from an operation at St. Barnabas Hospital.

Nat Boyette, manager of the La Salle, Chicago, returned to his post this week after spending last week in the hospital.

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Albany, N. Y., Nov. 8.

Editor Variety:

Last December I read in Variety that Mr. Geo. Yeomans was doing a piece of business in his act which I have been doing for four years, namely, squirting something from an oil can into a cup and drinking it and making a remark about prohibition.

I took it up with the N. Y. A. and proved that I had done it nearly four years to Mr. Yeomans' four months and it was awarded to me. In a month I hear that Yeomans is still doing it and I wrote to Mr. Chesterfield and he wrote again to Mr. Yeomans, who stalled along from March 27 to June 1, all the time working steadily and keeping the "bit" in his act.

In his reply of June 1 he lets and says around the bush, but ends up by saying, "However, if Mr. Donley can show prior registration will take it out."

Mr. Chesterfield had my registration receipts and evidently convinced him for the second time that it belonged to me, for I had another letter from Mr. Chesterfield in July saying "Mr. Yeomans has given me to understand that he has eliminated the oil can bit."

It is now November and Mr. Yeomans is still doing it because every week or so someone who has just played with him tells me of it.

What are you going to do with a fellow like that? And another peculiar angle is that although all the complaints filed and settled in the N. Y. A. protected material department are printed in Variety, not one word appeared regarding this one, and it's been running nearly a year.

Joe Donley.

Detroit, Nov. 8.

Editor Variety:

The facts in answer to the statement Clarence Nordstrom made in Variety; Mr. Nordstrom was engaged by me and was given an Equity contract. He received the regulation notice and was also notified when he reached New York that he would not rejoin my act ("Love Letters").

Even with all this, for no reason at all, Mr. Nordstrom got an interview with E. F. Albee at which time my agent, Edward S. Keller, was present. After Nordstrom had explained his troubles, Mr. Albee informed him that he could see nothing wrong in my transactions.

I do believe if Clarence takes his tale of woe to the Actors' Equity he will receive the same results.

Charles King.

SELLS-FLOTO SALE.

(Continued from page 5.)

Kansas City dailies, Tammen, particularly, has made a hobby of the Sells-Floto show, and has given many a battle with it to the older organizations, particularly the Ringlings. Otto Floto is known all over the country as a newspaper, sporting and circus man.

Ballard formerly had the Hagenbeck-Wallace show. Muggivan has been interested in many tent exhibitions, especially circuses.

Ballard's manipulation of the Hagenbeck-Wallace outfit equips him, with Muggivan's expert assistance to battle against any opposition. He will need it to follow up the pace set for the Sells-Floto, one of the most skillfully handled aggregations that ever got on a special train. When the Sells-Floto set out in past seasons to maneuver against other circuses the Tammen bunch accomplished wonders. They threw their circus into the front rank, so much so that the Sells-Floto virtually for years has had the West to itself. Any circus that got beyond Chicago usually caught a lashing from the Sells-Floto crowd. It has been known as "Tammen's hobby" for a long while and the Denver newspaper man did take a great deal of pride in the big show he stood for. At one time Tammen made a terrific fight against the Ringling Brothers' Circus and got away with it, calling the Ringlings "The Trust" cutting in through prices with Sells-Floto, and that same season, or the next, Sells-Floto went flat for the first time, making good there.

BUILDING HALTED.

Akron, O., Nov. 10.

Construction on the Franklin hotel and theatre building has been halted. Local financial depression is given as the reason.

The project has been financed by the Hoberly interests which control the Gladys rubber works.

The 13th

Anniversary

Number

of

VARIETY

Out In December

Variety's Anniversary Number will be bound with a special cover for preservation. It will contain the customary features in reading matter.

Announcements received from artists for Variety's Anniversary Number by Nov. 15 will secure preferred position in that issue and 10% may be deducted when remittance accompanies order before that date.

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CHORDS

Grieving for you — when ever I'm blue, — Grieving for you, —
— that's all that I do, — Just as you said, — I'm sorry as
I can be, — and though you're far a-way, — I need you more each day, so
wonder in those days, how that you'd go, — I'm trying to smile, —
Still I can see, — That at a-ter a while, —
Down my heart — I'd like I want to cry, — What to do, — you know why, —
'Cause I'm grieving for you, — you, —

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2ND PRIZE



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4TH PRIZE



5TH PRIZE

BEGINNING MONDAY, NOV. 15

SPECIAL MEMBERSHIP CAMPAIGN

NATIONAL VAUDEVILLE ARTISTS, Inc.

229 WEST 46th STREET, NEW YORK CITY

THE MEN ARE EXPECTED TO DO THEIR PART IN THIS DRIVE

FOR THE WOMEN MEMBERS SENDING IN THE LARGEST NUMBER OF APPLICATIONS THERE WILL BE FIVE HANDSOME PRIZES AWARDED

Each application should bear the name of the one procuring the same, as proposer, and seconded by some other member in good standing. Each application must be accompanied by \$15, covering initiation fee and six months dues. Each application, as soon as favorably voted upon by the organization, automatically INSURES THE MEMBER FOR \$1,000 WITHOUT EXTRA COST, and this is in addition to the numerous other advantages and benefits. YOU ARE HELPING YOUR FELLOW-ARTIST BY BRINGING HIM INTO THE ORGANIZATION. In the event of a tie for any of the prizes offered, prizes identical in character with those herein offered will be given to each of those so tied. The prizes depicted above are on view in the lobby of the N. V. A. Club. Get literature, application blanks, etc., in any vaudeville theatre. THE N. V. A. HAS ACCOMPLISHED THINGS! THE MORE NEW MEMBERS WE GET IN THIS DRIVE, THE GREATER WILL BE OUR ACCOMPLISHMENTS IN THE FUTURE. Every vaudeville artist should belong for his own good. SEND IN THE APPLICATIONS NOW! Campaign ends December 15. Applications after that date will not figure in contest.

Thieves attempted to rob the box office at the Liberty between closing Saturday night and Monday morning. The window was jammed but before the yeggs could get to the safe they were frightened off. They took along a revolver kept in the box office for protection by the ticket men.

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"Around the Town" 15 Standard
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"Big Sensation" 15-16 Lyceum St. Joe 22 Gayety Minneapolis.
"Big Wonder Show" 15 Empire Providence 22 Gayety Boston.
"Best Town" 15 Casino Brooklyn 22 Empire Newark.
"Bustlers" 15 Miners Bronx New York 22 Casino Brooklyn.
"Bewerys" 15 Gayety Toronto 22 Gayety Buffalo.
"Broadway Belles" 15 Gayety Brooklyn 22 Olympic New York.

"Cabaret Girls" 15 Trocadero Philadelphia 22 Star Brooklyn.
"Cats Out" 15-16 Armyory Birmingham 17 Auburn 18-20 Inter Niagara Falls 22 Star Toronto.
"Flashlight 1929" 15-17 Park Youngstown 18-20 Grand Akron 22 Star Cleveland.
"Follies of Day" 15 Star Cleveland 22 Empire Toledo.
"Follies of Pleasure" 15 Gayety Louisville 22 Empress Cincinnati.
"Folly Town" 15 Gayety St. Louis 22 Star & Garter Chicago.

"French Frier" 15 Victoria Pittsburgh 22 Penna Circuit.
"Girls de Louka" 15 Gayety Buffalo 22 Gayety Rochester.
"Girls from Follies" 15 Century Kansas City 22-23 Lyceum St. Joe.
"Girls from Happyland" 15 Orpheum Paterson 22 Majestic Jersey City.
"Girls from Joyland" 15 Englewood Chicago 22 Standard St. Louis.
"Girls of U. S. A." 15 Gayety Montreal 22 Empire Albany.
"Golden Creek" 15 Grand Hartford 22 Jacques Waterbury.
"Grown Up Babies" 15 Gayety Minneapolis 22 Gayety St. Paul.
"Hastings Harry" 15 Gayety Omaha 22 Gayety Kansas City.
"Hip Hip Hurray" 15 Empire Brooklyn 22 Peoples Philadelphia.
"Hills & Hits" 15 Palace Baltimore 22 Gayety Washington.
"Hurly Burly" 15 Academy Buffalo 22 Cadillac Detroit.
"Jazz Babies" 15 Haymarket Chicago 21-22 Grand Terre Haute 23-27 Park Indianapolis.
"Jungle Jinks" 15 Hurlie & Seamon's New York 22 Orpheum Paterson.
"Jollities" 15 Empire Toledo 22 Lyric Dayton.
"Joy Riders" 15 Gayety Newark 22 Ralph Reading 23-27 Grand Trenton.
"Kandy Kake" 14-15 Grand Terre Haute 16-20 Park Indianapolis 22 Gayety Louisville.
"Kelly Law" 15 Gayety Pittsburgh 22-24 Park Youngstown 25-27 Grand Akron.
"Kewpie Dolls" 15 Olympic New York 22 Gayety Newark.
"Lad Lifters" 15 Gayety Milwaukee 22 Haymarket Chicago.
"Liberty Girls" 15 Columbia Chicago 21-22 Berchel Des Moines.
"London Belles" 15 Casino Boston 22 Grand Hartford.
"Maid of America" 15 L. O. 22 Gayety St. Louis.
"Marion Dave" 14-16 Berchel Des Moines 22 Gayety Omaha.
"Milton Dollar Dolls" 15 Columbia New York 22 Empire Brooklyn.
"Mischief Makers" 15 Howard Boston 22-24 New Bedford New Bedford 25-27 Academy Fall River.
"Monte Carlo Girls" 15-17 Cohen's Newburgh 18-20 Cohen's Poughkeepsie 22 Howard Boston.
"Naughty Naughty" 15 Empire Cleveland 22 Avenue Detroit.
"Parisian Pique" 15 Worcester Worcester 22 Gilmore Springfield.
"Parisian Whirl" 15 Jacques Waterbury 22 Hurlie & Seamon's New York.
"Peek a Boo" 15 Majestic Jersey City 22 Perth Amboy 23 Plainfield 24-27 Park Bridgeport 28 Empire Providence.
"Ponder Puff Revue" 15 Olympic Cincinnati 22 Columbia Chicago.
"Puss Pass" 15 Gayety St. Paul 22 Gayety Milwaukee.
"Rascal Rascal" 15-17 New Bedford New Bedford 18-20 Academy Fall River 22 Worcester Worcester 23 Miners Bronx New York.
"Reynolds Aho" 15-17 Rastable Syracuse 18-20 Gayety Utica 22 Gayety Montreal.
"Reverend Breakers" 15 Gayety Baltimore 22 Folly Washington.
"Reverend Girls" 15 Empire Albany 22 Casino Boston.
"Ringer Jack" 15 Lyric Dayton 22 Olympic Cincinnati.
"Social Follies" 15 L. O. 22 Gayety Brooklyn.
"Social Mads" 15 Gayety Detroit 22 Gayety Toronto.
"Some Show" 15 Lyceum Columbus 22 Empire Cleveland.
"Sporting Widows" 15 Star & Garter Chicago 22 Gayety Detroit.
"Then, Lively Girls" 15 Gayety Washington 22 Gayety Pittsburgh.
"Wine & Pillard" 15 Ralph Reading 16-20 Grand Trenton 22 Trocadero Philadelphia.

"Sweet Sweeties" 15 Gilmore Springfield 22 L. O.
"Tempters" 15 Star Brooklyn 22 Empire Hoboken.
"Tinkle Tinkle" 15 Cadillac Detroit 22 Englewood Chicago.
"Tiddly Winks" 15 Empress Cincinnati 22 Lyceum Columbus.
"Tid Bits of 1929" 15 Empire Hoboken 22-24 Cohen's Newburgh 25-27 Cohen's Poughkeepsie.
"Town Scandals" 15 Empire Newark 22 Casino Philadelphia.
"20th Century Mads" 15 Gayety Rochester 22-24 Rastable Syracuse 25-27 Gayety Utica.
"Twinkle Toes" 15 Perth Amboy 16 Plainfield 17 Stamford 18-20 Park Bridgeport 22 Empire Providence.
"Victory Belles" 15 Gayety Boston 22 Columbia New York.
"Whirl of Mirth" 15 Folly Washington 22 Hylou Philadelphia.
"White Hat" 15 Star Toronto 22 Academy Buffalo.
"Williams Mollie" 15 Gayety Kansas City 22 L. O.

Irene, has made an enormous hit with the Southern newspapers. The Telanka have been interviewed and the baby photographed as so many times Irene's parents are as well known as any headliner.

The new Howard, built by Troup Howard, the Maroon millionaire, is set to open Thanksgiving Day. It will be booked by the Lynch interests. It seats 2,500 people and a straight picture policy.

ATLANTIC CITY.

By Charles Schaefer.

Alexander Carr in "The Dreamer," the Jules Robert Goodman play, which received such severe criticism in Chicago, is at the Globe. Despite the long jump and the denunciation of the play in the western metropolis the company gave a performance that won universal commendation. The play is rated here as an especially good example of the type of comedy for laughing purposes.

William Rock's "Revue of 1930," the revamped and slightly changed "Hills and Hints," which opened here to almost no business and general dislike last summer, played 3-10 with Van and Corbett, and found a slightly more favorable reception. The first act is dull and the second full of laughs.

For the first time in stock "Friendly Enemies" will be offered next week by the Vaughan Glass Players.

ATLANTA.

ATLANTA — Park first half. "Mutt and Jeff" last half. LOEWS GRAND—Pop vaudeville. LYRIC—Vaudeville. PORSYTH, RIALTO, CRITERION, STRAND, VAUDETTE—Pictures.

Loew's Lyceum in Memphis is playing a straight picture policy.

Bill and Irene Telanka's baby.

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HEADLINING ORPHEUM CIRCUIT

In "VARIETIES OF 1920"

Thanks to HARRY CARROL and CARLTON HOAGLAND

BALTIMORE.

By F. D. O'Toole.

ACADEMY—Francis Wilson and De Wolf Hopper enthusiastically received in revival of "Himmie" Monday night. Reviewed elsewhere.

LYCEUM—According to the billing, Robert Warwick (himself) appears in the spoken drama, entitled "The Daughters Three." Due to his large personal following, the play was fairly well received, but turns out to be one of those which gives forth much promise of being good

and fails to live up to it.

AUDITORIUM—"Cladwell on Broadway," another one of the musical extravaganzas. Should draw during stay here.

POLITE—"Shavings." While not important is good one admirably done.

MARYLAND—Vaudeville.

PALACE—"Step Lively Girls."

COLONIAL—"A Night in Honolulu" opened Monday to capacity. Steadily increasing patronage is quite a surprise to other theatre managers here.

GAYETY—"Whirl of Mirth," one of the best of this season's attractions.

GARDEN—Pop vaudeville.

HYPHODROME—Pop vaudeville.

HOLLY—"Smiling Beauty."

NEW—Film, "Old-Fashioned Day."

PARKWAY—"Her Husband's Friend." Uninteresting for the most part.

WIZARD—"The Restless Hex," third and last week.

The officers of the newly incorporated American Theatres Co. were elected at a meeting of the Board of Directors. They are: Edwin T. Dickinson, president; Alfred G. Duck, vice-president and general manager; Bernard H. Dundon, secretary and treasurer. The plans for the Boulevard theatre, which will be erected at 33d street and Greenmount avenue, are being prepared by Architect E. G. Blanke. The theatre will cost in the neighborhood of \$250,000 and will have a seating capacity of 1,500.

TREMONT—"The Son-Daughter" with Leonore Ulrich running to big business.

PARK SQUARE—Final week of Francis White in "Jimmie."

PLYMOUTH—"Scandal" staying on at this house, where it seems to be in for an indefinite stop.

ARLINGTON—Walter Scanlan in "Hearts of Erin" in for a week at this house, opening there Monday night, and for the coming week the house has Tom Wise in "The Proper Spirit" billed.

COLEY—"Our Mr. Hepplewhite," for the first presentations in America.

TREMONT TEMPLE—"Way Down East" going big at this house, playing to capacity every afternoon and evening. One of the biggest film hits that has struck the town for some time.

HOWARD—Burlesque.

GAYETY—"The Golden Crock" company.

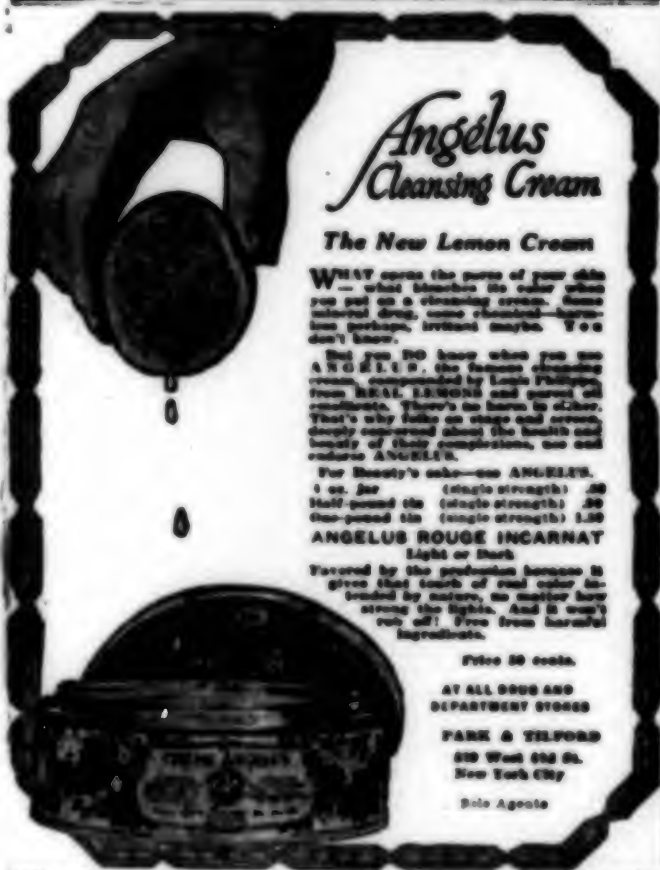
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CARINO—"The Million-Dollar Dolls."

It would appear that the first real bid that has been made for patronage at the Globe, the new house in



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GORDON'S OLYMPIA—Pictures and vaudeville.

GORDON'S CENTRAL SQUARE—Pictures and vaudeville.

PARK—Pictures.

ST. JAMES—Pictures and vaudeville.

MODERN, BEACON, COLEMAN SQUARE, KETER STREET, FRANKLIN PARK, PENWAY, LANCASTER, OLD SOUTH, COLUMBIA—Pictures.

SHUBERT—"East is West" hanging on at this house to good business and with nothing to indicate that local engagement is near end. Has held up well even with a show with a like idea in town.

MAJESTIC—Second week of Marjorie Rambeau in "The Sign of the Cross."

WILBUR—Another week of Sam Bernard and Irene Bordini in "As You Were."

COLONIAL—Last week of "The Follies," with "The Night Boat" underlined for the coming weeks.

HOLLIS—Second week of Collier in "The Hotentot," which is doing a very good business at this house.

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EDDIE O'ROURKE

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and Personality

Booked Solid by **RAYMOND HODGDON**

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To find out if he is really original—my day has come.

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DANCING

PLAYING
INSTRUMENTS

Words by
GRANT CLARKE

Rock-A-Bye Lullabye Mammy

Music by
WALTER DONALDSON**HERE IT IS**

VOICE

In a lit-tle cab-in on the Swan-ee shore Lives a lit-tle pick-a-nin-y heart so sure

Tears re-place the smil-ing face that once he wore Poor lit-tle Sam-my he miss-es Mam-my

Once she used to rock him by the cab-in door Croon-ing pret-ty songs all day

Now she's not near him no one can cheer When he starts to say—

CHORUS

How I sigh for my Lal-la-by Mam-my She knows why

I'm so lone-some and blue It seems in all my dreams I'm al-ways close to my

Mam-my When I wake she's not in ole Al-a-bam-y

When I cry there's no Rock-a-bye Bab-y Bye and bye I keep hop-ing that

may-be she'll send an angel down to get poor lone-some Sam-my 'Cause I

want to be in heav-en with my Rock-a-bye Lal-la-by Mam-my -my.

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Just Finished W. V. M. A. and Orpheum, Jr.

COMING EAST!

STILLMAN—"What's Your Hur-
ry?"
HOFFMAN'S PALACE—"Tram-
pet Island."
EUCLID—"Earthbound."
STANDARD—"The Guided
Dream."
METROPOLITAN AND STRAND
—"Married Life."
GAIETY—"The Toll Gate."
KNICKERBOCKER AND OR-
PHEUM—"The Forbidden Thing."
MALL AND ALHAMBRA—"Body
and Soul."

The Cozy theatre celebrates its
10th anniversary this week.

"The Scourge of the Mountains,"
a historical war play, was given in
Greek by the United Artists at the
Empire on Sunday evening.

Robert McLaughlin is packing 'em
in this week at the Opera House with
"Apple Blossoms," but when "Mary"
comes along next week some tall
figuring will be the indoor sport.

In the interest of the community
and a special film is being shown at
Keith's this week, taking as the
theme Leigh Hunt's "About Ben Ad-
hem." The adaptation was made
by Robert McLaughlin and the lead-
ing role is taken by William Bro-
mond. The film is the work of the
Bradley Feature Company.

Judge Racer has dismissed the plea
of Frank Whitted that the murder
indictment against him be nulled.
Whitted is charged with murdering
Frances Altman Stockwell, chorus
girl, last February. Whitted's attor-
ney said he would carry the case to
the United States Supreme Court so
that his client need not stand trial
for a second time on the same
charge of murder. Judge Racer is to
decide later whether or not Whitted
will be brought to trial again before
the Supreme Court acts on the case.
The first trial was declared a mis-
trial, this was when Whitted had an
epileptic fit in court. He later
wrote a letter saying this was a
fake.

DES MOINES.

By Don Clark.

Fire destroyed the stage and
dressing rooms of A. H. Blank's
Majestic last week, causing the
house to be dark on days. It has
reopened with pop vaudeville. The
fire occurred at 1 a. m. and was due
to combustion, it is thought. About

\$15,000 damage was done. The au-
ditorium was not greatly injured.

Bandits secured \$4,000 in cash
from the Empress (Adams Com-
pany) Monday evening of last week
by working the combination of the
safe in the manager's office. En-
trance to the office was secured by
"jimmying" the door which opens
from the theatre. The robbery was
discovered by the porter, who found
the safe door open when he entered
the theatre. It is thought that the
robbers remained hidden in the
house after the last show at mid-
night Sunday night and then opened
the safe after the attendants had
left. Des Moines police have as yet
found no clues. The sum was larger
than that usually left in the safe,
due to the heavy Sunday business of
the theatre, which plays vaudeville
and pictures, with a capacity rec-
ord practically every Saturday night
and Sunday.

That the Orpheum Circuit has its
eyes on the new \$600,000 Alhambra
now being built by Des Moines busi-
ness men is rumored in the city.
Local Orpheum circles deny the rum-
or, but men closely in touch with
Chicago office claim that national
executives of the circuit will visit
Des Moines during the month to in-
spect the house, which is rapidly
near completion.

The present Des Moines Orpheum
is owned by the Des Moines Amuse-
ment Co. and the lease held by the
Orpheum circuit has but a few
years more to run. Another rumor
is that the Alhambra will be a Junior
Orpheum. The Commonwealth
Building Co. is constructing the
building. Marcus Loew of New York
is said to have an option on the lease
to use the house on his circuit. The
Alhambra is on Grand avenue next to
Blank's new Des Moines (pictures).
It will seat 2,000 when completed,
and includes a large stage. It was
planned for vaudeville or vade-
pictures.

The Majestic, Waterloo, Iowa, has
been purchased by Frank L. Sullivan
of Decatur, Ill., from Julius Friend
of Chicago for \$175,000. The house is
42x712, and is on the banks of the
Cedar River. The main part of the
structure was built 18 years ago, and
an addition was added in 1910 at a
cost of \$40,000. The Greater Water-
loo Association recently signed a
10-year lease on the second and
third floors, paying \$54,000 for the
10 years.

Joseph Clifford of Drake Univer-
sity, has been engaged by the Des
Moines Little Theatre Society to
take charge of winter production.
The first presentation will be in No-
vember, with a double bill, Murray's

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DULUTH.

By James Watts.

ORPHEUM—Frank Dobson and Thirteen Sisters headline.
 NEW GRAND—Milo Olga Colato and Her Wonderful Leopards, other features.
 NEW GARRICK—Symphony con-

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cert. Sunday: Charles Ray in "Pearl of the Valley," film.
 NEW LYRIC—First half, Tom Mix in "Three Gold Coins."
 NEW ARTOR—First half, "Return of Tarzan."
 SUNBEAM—First half, "The Woman He Chose."
 BELDA—First half—Alice Joyce in "The Vice of Faith."
 DIAMOND—First half, "Bonnie, Bonnie Lassie."

Duluth theatres have been suffering for the last fortnight from a slump in business, although certain attractions have drawn heavily. Some of the theatres that have formerly done capacity business week in and week out have been hit rather hard. This is believed to be only temporary, and interest in politics and outdoor activity are blamed.



The club women of Duluth have been remarkably active in politics and educational work along this line and numerous meetings have diverted their attention from the theatres. Back to the theatres is the slogan now, and business is opening up splendidly at the opening of this week despite warm sunny weather.

"Humoresque," at the Strand last week, is being held over for another week.

"Old Lady 31," which opened at the New Lyric last Wednesday, was a fiasco in Duluth and was pulled off after two days' showing. Tom Mix in "Three Gold Coins" was substituted and is going strong.

George Sharp, of the Fiske O'Hara Co., is a Duluth man and a welcome is promised this week when he appears with the Irish tour in "Springtime in Mayo," at the Palace in Superior.

The New Lyric theatre is fast

ACTS—MATERIAL

Written by Carl Siegel. Agents Bureau 2222 East 10th, INDIANAPOLIS, IND. P. O. Box 100, Newman and "The"

getting into the "vagabond" class. The manager and the dancer now appear in tuxedo suits at every performance and the usher are to have uniforms. The Lyric also has the most distinctively artistic orchestra in the city.

James I. Morrison, for several years manager of the Lyceum theatre here, has leased the Plaza theatre in Superior, Wis., from the Clinton-Meyers Co. and will offer dramatic stock there during the winter with occasional road show attractions. The theatre will reopen Nov. 19 with Fiske O'Hara.

INDIANAPOLIS.

By Volney B. Fowler.

MURRAY—While New York shows (picture), first half, "Linger Longer Letty," last half.

ENGLISH 8—"The Master of Ballantree," first half; "Peter Grimm," last half.

KEITH—Vaudeville.
 PARK—Musical Extravaganza.
 BROADWAY—Vaudeville.

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SAN FRANCISCOLYRIC—Vaudeville.
CIRCLE—Pictures.

Walker Whiteside, David Warfield, Susan and Charlotte Greenwood all in one week in Indianapolis. The town prepared to spend two-thirds of its nights at the theatres.

Although critics of all newspapers

slammed "While New York Sleeps," the Fox production, as cheap melodrama and not worth one-third the price of admission, the public came to the Murat to see the film at \$1 top price all last week and the first half of this. It was said by the management that the film grossed more than Theda Hara in "The Blue Flame." Complaints that the film

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was vulgar were received and investigated by the police concern, who gave it a clean bill.

KANSAS CITY.

By Will R. Hughes.

HILLBILT—Guy Bates Post in "The Manxquander."
 GRAND—Pancho and Marie Raltes of 1920.

EMPEROR—H. Jenks Musical Stock.

ORPHEUM—Vaudeville.
 LOWE'S GARDEN—Vaudeville.
 CLOVER—Vaudeville.
 CENTURY—"Made of America."
 NEWMAN—"Big Pension."
 ROYAL—"Her Husband's Friend."
 TWELFTH STREET—"Nomads of the North."

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was an hour late in starting Sunday night, owing to a freight wreck which delayed the arrival. However, nothing was cut and the audience stayed for the final curtain at midnight.

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has sent notice to the theatre for bidding standing in the aisle.

Henry Starr, former outlaw and well known throughout the West, appeared here at the Playhouse theatre this week in connection with his picture "A Debt to Society." Starr served 12 years in the penitentiary for crimes committed during the early days of Oklahoma.

Jack Bryant brought suit in the Circuit Court here this week for \$2,500 damages against the Mortgage Referral Co., claiming breach of contract. He alleges that he made a contract with the defendant company to put on a revue for four weeks, commencing Nov. 1, he (Bryant) to furnish the performers and musicians, but that after he had engaged some of the performers the defendant broke the contract. A restraining order was issued by the court forbidding the defendant to give any kind of a musical entertainment.

The Shubert's original booking for the week of Nov. 14 was "Buddha," but the date has been changed to New Years week and Nance O'Neil in the "Passion Flower," will be the offering.

William Stead of Denver was in New Orleans, with a view to placing stock in the Lafayette.

R. F. Henson is playing shows at Fort Arthur, Tex.

Granger, Tex. A half week which preceded New Orleans in the Pantheon seating, is out. It is a boom town.

Laura White's Minstrels are cleaning up piles of money in their first season, getting from ten to fourteen thousand weekly in the south.

The reported business slump in

the south seems to be confined to South Carolina and Georgia. The other States are showing hearty returns for regular attractions.

The reported raid of the big time bandage on small-time acts is accomplished in the Operation program of this week, which contains several times and more per show turns. Added to the light impression created misrepresentation of the headline offering, the Four Fords, was far from good ethics.

Laurel and Carole started things presentable, the birds going through their paces with evident delight to themselves and the audience. Four groups will do better in the lower houses, being just about ripe for the big small time. They were received mildly. The act has been placed up some with the girls dressing better.

Owen McIlveney has developed from a rapid protuberant artist to a skilled actor, surrounding his "Bill" piece with a halo of real acting that begot him the list of the performance easily.

Hampton and Blake rehearsed, assumed and presumed. They began very confidently, grew chary apore and left when and mayhap sudden. Hampton was getting the most of the matter in hand, but Miss Blake seemed lax in playing up to him.

Mayme Debusse carried the supposed Four Fords over successfully. The act was doing but fairly until Miss Debusse inserted her solo that put the turn in the win column. Later Ed Ford's single dance started them. It is a nicely draped interlude, neatly dressed, and feature material, but not a headliner. Possibly the light reception contained something of resentment, as the turn is billed as the original Four Fords, which it is not.

Rully McIlveney worked under wraps Monday evening. He was just attention in part, actually leaving to the subtle at times. McIlveney scored handsomely, grading them almost at will. He remains one of the surest of the sure fire.

Reddington and Grant were warmly welcomed, conclusively having gotten away from the conventional in their bounding bed movement. The setting is rather nifty.

Quite some show at the Palace the first half, with an unknown act, "Huckleberry Finn and Tom Sawyer," registering the success of the season. Although sent into New Orleans cold as to billing.

Aerial legends, with the feminine half doing the heavy work, registered well because of the swiftness of the routine and the amount of work accomplished in six minutes.

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Ackland and Mac, submitting much Scotch matter and doing it very well, did not interest from the fact Scotch stuff is not liked here, save that coming in by way of Cuba.

Westerfield's Chinese revue has been elaborated considerably, is nicely presented and found hearty appreciation because of the work of Dong Fung Gue. Harry Haw is too American in method and accentuation and should strive more for Celestial characterization.

Huckleberry Finn and Tom Sawyer, two young men in the famous Mark Twain characters, were a revelation, playing like consummate artists and unleashing some golden notes that caused them to stop the show cold. Somebody might explain why this act, better than four-fifths of the turns in "one" on the big time, was relegated to the lower circuits. Princeton Five, with xylophone and brasses, were fairly well received. Possibly they would have done better with fresh selections. The boys dress neatly.

PANTAGER.—The house advertised an extra attraction in three interpretative dancers from Newcomb College, but the girls did not appear at the Sunday showings, the management announcing the principal prostitute was ill. Attendance was overflowing. The regular bill played splendidly, being well balanced and quick moving.

Van and Emerson were nicely received, with hand balancing running to the usual fests in one instance, when the understudy does some corking head work.

Manning and Lee held away throughout, moving the audience almost at will. Their railway is bright, even if reminiscent. Dorothy Manning is quite a looker and knows how to wear clothes. The act should be concluded with their regular draw, the lowering of the house curtain being unnecessary. Briere and Kink were a distinct success, the couple showing improvement in their last round. They have accumulated poles and are dancing with more ginger. Briere has dropped his crystal ball number and the duo are working in three, which is better.

Harry Van Patten has not changed his routine much. They were cold when he began, but persistent endeavor finally swung them into his column. He let the audience slip away from him during his final dance, but he had already lost something with his song that holds little. Dorcas Celestine swept the house, evaluating a hit. The singers are better than those used when the act played here before.

PITTSBURGH.

Pittsburgh theatres suffered a slump the past week. The best reason to account for it was probably a dullness in bookings, "His Honor Abe Putnam," "Clarence" and "Huddles" each lacking sufficient drawing power.

Nora Bayne started off well in "Her Family Tree" at the Shubert Alvin, "Underella on Broadway" next.

"The Night Boat" at the Nison this week, "Apple Blossoms" next, "The Teller" Thanksgiving week.

Two former members of the old Academy stock burlesque company are back this week. Joe Perry and Viola Hill, both with George Jaffe's troupe last season, are at the same house with Jack Reid's "Hooded Breakers."

PORTLAND, ORE.

By Joseph G. Kelley, Jr.
ORIHUM—Vaudeville.
HEILIG—Bark.
BAKER—4, Baker Players. This season's company more popular than any one of the past seven. Laura Rodgers, George Webster, Smith Davies and Mayo Method are holdovers of last season. Walter Gilbert, local critic, says, is outdoing all previous efforts in the art of directing.

LYRIC—Ben Dillon and Al Franke Musical Comedy Co. Same as last three seasons, except Billie Birmingham is out.

PANTAGER—Vaudeville.
HIPPOTHRONE—Pop, vaudeville and feature pictures.

CAPINO—Musical Comedy Tab and motion pictures.
LIBERTY, COLUMBIA, GRAND CIRCLE, GLOBE, PEOPLE, RIVOL, STAR—Motion pictures.

As the result of the shippers' reopening and giving thousands employment, local good times are here and all theatres are doing good business.

Their overhead cut in half and with plenty of publicity cleverly placed, Jensen & Von Herberg, who own and operate the Columbia, Liberty, People, Star and Majestic motion picture theatres, are getting good returns.

Twenty-five thousand dollars' damages for alleged alienation of his wife's affections is asked by John Hansen, a local dairyman of Leslie Park, manager of the Pitt Hotel, Portland's only theatrical stopping place, in a suit filed Saturday. At the same time he entered divorce proceedings against his wife, Anna Gertrude Hansen. He states that two years ago his wife

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LUBIN AND LEWIS

Booked Solid
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Horwitz & Kraus

BREAKAWAY BARLOWS

"Laughs and Thrills"
Management: PAUL DEBAND

began her association with Pott and when he objected she ignored him and permitted the hotel man to visit her and bring her presents.

A total of \$1,021 Oregon people were instructed and entertained last year in moving picture films manufactured and lent to various organizations by the Bureau of Visual Instruction of the University of Oregon Extension Division, according to their records.

W. H. Hanley, 48, who died recently from internal hemorrhage shortly after he was found on a park bench near Park and Burnside streets, has been identified as the manager of the Casino theatre. Hanley was unmarried.

Will Hudson, Pathe camera man of Seattle, is in town taking pictures of the local health department's system of caring for the teeth of children attending public school.

Jack England and Al Kiser have formed a company here to make educational scenic motion pictures with a light plot.

Portland can no longer boast of its fine musicians. By reason of the strike in the local picture houses they have scattered to all parts of the country. The Rivoli theatre's orchestra, which a year ago had 40 musicians, now has but 14.

Sam Raddon, Jr., has resigned as dramatic editor of the "Journal" to go to Los Angeles, where he will tackle motion picture exploitation.

ROCHESTER, N. Y.

By L. B. Skiffington.
LYCEUM—Thurston, magician.
TEMPLE—Vaudeville.
GAYETY—Abe Reynolds' Revue.
PAYS—Three Hay Sisters, Polly Dand and company, Ted Healy, Wanda Ludlow and company, Lewis and Leonard, Collins and Hill, with Frank Mayo in "Hitchin' Posts," film.
ARCADE—Krausmeyer's Alley.
FAMILY—Nat Fields company in "Pierpont's Saturday Night."
VICTORIA—Vaudeville and pictures.
LOHNS STAR—Reboid, My Wit.
REGENT—Charles Ray in "A Village Reunion."

The late Olive Thomas was featured at the Piccadilly the first half of this week in "Luring Mine." A special tribute was paid to her memory by a memorial probing with special orchestral music.

Once again the Corinthian panned. Re-characterized the Arcade last week this week it gone from the speaking to the silent art. Since burlesque moved to the Gayety two seasons

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"A HIGHLAND ROMANCE"

Booked Solid Loew Circuit Direction, HORWITZ & KRAUS

JOE STANLEY and JANE OLSON

IN
"BETWEEN ACTS"
Direction LEW CANTOR OFFICE

ago the Corinthian has had a hard row to hoe, and has shifted from one name to another. For the first time since its reopening this season it packed 'em in last week when Robert Downing in "Ten Nights in a Barroom" was the attraction. Previously the house had been showing light stuff with poor success. Manager A. J. Roth, inspired by the success of last week's drama, said he was going to try to book more of the same type. Not being able to get them, the house will now try pictures.

Recently a certain theatre manager booked an Olive Thomas picture. He did well with it and admitted that much, wherein he thinks he erred. It is said that when he told how well he was doing with the star the price was boosted up on some more of her pictures he had been counting on getting at the old price.

SYRACUSE, N. Y.

By Chester B. Bahn.
EMPIRE—First—H. "Cornered," the Lucien Mitchell comedy drama in which Henry W. Savage returns Madge Kennedy to the legitimate field, does not corner a record run for itself when it shines forth in the metropolis as best, then there's no such thing as the famed Syracuse theatrical barometer. For "Cornered" at its Syracuse opening at the Empire Monday was a welcome that eclipsed in warmth that accorded "The Meanest Man in the World" or other new production that has been presented to Syracuse critics during the present season.

Last half, "Bright Angels," with premiere Thursday.
WETTING—Two weeks, starting Monday, "Way Down East." Opened to R. R. O. Monday. First time a local legit house has tried pictures for two weeks.

H. P. KENTON—Vaudeville.
HASTABLE—First half, "Girls of the U. S. A." Hurtig & Seamon's show, with altered cast and changed book and production. The show is strong in every particular save one—the chorus girls need drilling. There were no two girls in harmony during the stepping at Monday's opening. The chorines are not bad to look upon and can sing a bit above the average. Matty Ward and Al Shaw are carrying the comedy load. They got the laughs, even if their routine is not so unfamiliar. Margaret White, shapely soubrette, Justice Gray, pleasing ingenue, and Nellie Wilson, acceptable prima donna, female principals. Last half, Herbert's Minstrels.
TEMPLE—A newville.
STRAND—First half, film, "The Branded Woman."
DICKEL—First half, film, "If I

Pauline Baxter
SAYS: Life is like a lemon-meringue.
Each good deed has its consequences.
The best one I've ever had is you.
I shall make the whole world my lemon-meringue.
NAIO and RIZZO
The ACT WITH A KICK.
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A New Comedy by AARON STOUTHEAM
With GEORGIE SIDNEY

JOHN GOLDEN Presents
FRANK BAUGH in
"LIGHTNIN'"
GAIETY Broadway & 42nd St. Nov. 8-10.
Nov. 11-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Knickerbocker Broadway & 10th St. Nov. 8-10.
Nov. 11-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
GEO. M. COHAN'S
Production of
"THE MEANEST MAN IN THE WORLD"
MR. COHAN in the Title Role.

REPUBLIC Theatre, W. 42nd St.
Nov. 8-10, 11-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
EARL CARROLL'S
"The Lady of the Lamp"

ELTINGE Theatre, W. 42nd St.
Nov. 8-10, 11-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
"LADIES' NIGHT"
A New Fable in Three Acts, With
J. CUMBERLAND
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DAVID BELASCO Presents
FRANCES STARR
in "ONE" A NEW PLAY BY EDWARD HEDDLOCK.
CENTURY Theatre, 1000 Broadway
Nov. 8-10, 11-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

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BROADWAY & 42ND ST.
COMPANY OF 40 — 11 SCENES
DOCK FERRINGTON Presents
"Enter Madame"

GILDA VARESI
NORMAN TREVOR
FULTON Theatre, W. 42nd St.
Nov. 8-10, 11-12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

American Legion to commemorate Armistice Day, which is to be held at the American League Baseball Park, includes a number of features of interest in Blenheim. The Film Art Photoplay Company is to have a number of film stars here and will make the first film with Betty La Rue and Annetta Gotwold, who recently won a beauty contest and a film contract. President Wilson has stated he would attend if possible and witness the taking of this film. Charles Wallack, a captain in the Signal Corps of the army during the war, will direct the film.

MOORE'S BALTIC — "In the Heart of a Fool"
MOORE'S GARDEN — "The Fair-Hearted Thing"
CRANDALL'S METROPOLITAN — "Lionel Barrymore in 'The Master Mind'"
CRITERION — William S. Hart in "The Cradle of Courage"

The three day celebration of the

CAPITOL

They sang a Requiem for the departed soldiers of the world war this week at the Capitol. For those who now lie beneath the soft earth of Flanders field with poppies a-blooming over their graves and for those unnamed beneath soft earth elsewhere. The significance of the Verdi composition was undoubtedly the most important feature on the program. Its appeal to a Monday night audience brought its lugubrious import as the solemn evening of the celebration of Armistice week passed in this house. The chorus of 150 intoned the music in a finished manner and the orchestral lustre of Chopin's waltz over the entire ensemble in a true, energetic fashion. Especially gratifying was the unity of purpose which found little raggedness even with the limited resources for so massive an undertaking. It is probably the first time (within recollection) that a cinema theatre has attempted so ambitious a program.

In arranging it Hollupfer's presentation opened with the "over there" overture by Joseph Carlisle. Its theme is founded on the George M. Cohan popular selection and is interwoven with the international anthems plus the "Maiden" air. While no masterpiece, it has appeal and registered effectively. It was capped off especially for the occasion. The pictorial features included an epistolary review of the Armistice, showing the great welcome extended to the living as they passed under the Arc de Triomphe. It covered volumes of applause intermingled with lively and restrained cheers. It was followed by another memory of the German onslaught and then a reminiscent vista of the peaceful resting place of the heroic dead titled "Where Poppies Bloom" caused a deep, reverent silence, as the panoramic view of hundreds of white crosses and a separate view of the grave of Quentin Tammert concluded the first part of the program. John Wenger also added an artistic bit in a living picture of Jean d'Arcy joined by Louis Niles.

The second part of the program was as ineffective as the first proved responsive. The "Capitol News" this week overestimated its pictorial statement in calling it "an institutional compilation of the most vital items of personal news of the week." It scarcely lived up to it, while "The Branding Iron" (child-ways) reviewed elsewhere in these columns did not carry much weight as a feature picture offering. The Prima comedy review did not appeal by its novelty, while the Norwegian home of things with Mlle. Gamberelli and M. Chumovsky must be withheld from citation except that they did not appeal at the 11:25 showing with its previous notice.

RIVOLI.

The bill at the Rivoli this week was certainly calculated to induce a romantic mood. It began with the third "Norwegian Romance" by Brendson and included parts of the third act of "Fanny" with mounted and sung ad-libs by Mary Fabian, Jean Williams, George De France and Emanuel List. The production is credited to the New School of Opera and Ensemble and the melodious and moving music gradually induced a mood and asserted itself in the literary thought as a general thing it is questionable whether this form of entertainment compressed in tabloid form is suited to a house of the Rivoli type. It is no more than a brief from a subject requiring a much longer time to be dealt with as it should be.

The pictorial was remarkable for some scientific pictures showing the action of electricity and related to Charles L. Rice. Wallace Field's performance in the Lucky feature, "Always Audacious" is reviewed elsewhere. The "Capitol" revival, "Hazy Street" and the big picture of comedy.

RIALTO.

With the most distinguished feature production in the history of pictures, "Conrad in Quest of His Youth" with Thomas Meighan starred, as the house drawing card the Rialto got away to a whitewashed start this week. This Paramount offering is reviewed elsewhere. It drew heavy applause at the Rialto and laughter and tears. Its charming sentiment goes straight to the heart and is over an open head. Preparation was made for it by "Bakantia." Karl Goldmark's overture, as a director, and the Rialto magazine followed. As a new Ramona Pichon played Conrad's mother on the violin, accompanied by Max Shidol on the harp. Edwina Abson sang "Mama, Mama" after the feature.

A Clyde Gains comedy, called "The Hutchinsons" then met with favor and the evening was Paramount's "Napoleon March."

CONRAD IN QUEST.

Conrad in Quest of His Youth. Thomas Meighan. Ramona Pichon. Max Shidol. Edwina Abson. Karl Goldmark. Mlle. Gamberelli. M. Chumovsky. George De France. Emanuel List. Mary Fabian. Jean Williams. The New School of Opera and Ensemble. The Prima comedy review. The Norwegian home of things. The "Capitol" revival. The "Hazy Street" and the big picture of comedy.

banks features with Marjorie Daw, nothing so charming as this Lucky production of Leonard Merrick's classic novel, "Conrad in Quest of His Youth," has been seen on any screen. Artistically, it is a picture to be proud of, and William De Mille, who directed; Olga Printzlau, who made the adaptation; Thomas Meighan and the accomplished cast who supported him, all who brought real talent to bear upon it, deserve a vote of thanks. Commercially, it about, clean up in the better theatres. In lesser grade houses, too, the universal note in its delicate sentiment should appeal, for it asserts the truth that he who loves is always young.

Leonard Merrick told his story so perfectly in novel form the fear arose a screen version would prove unsatisfying, that there would be lost in the transition something of the crackling quality that has made this novel and its author famous. This loss does not occur. A rich sympathy went into the making, and it is nowhere more evident than in Thomas Meighan's acting. He brought his fine bearing to the part of Captain Conrad Warrenner and something of youth's return to the end of his quest, a rare achievement in acting. In his support Margaret Leomis appeared to advantage. She has grace, a quiet charm that is a part of gentility and, besides, that quality in love scenes that is a part of generations of good breeding, an artistic commingling of modesty and the living warmth of emotion breaking through the veil of reticence. Kathryn Williams as the older woman, too, distinguished herself and lesser roles were ably handled by Mabel Van Haren, Maym Kelso and Ruth Henich. Sylvia Ashton did a humorous bit adequately, while Charles Ogle cannot be held responsible for over-acting as an affectionate valet. This is not English, and is not done, but is the director's fault.

There were laughs in plenty. Olga

Printzlau's scenario was excellent. She told the story well—and what a story! Coming back from India to nothing, Conrad tries to recapture his youth. He invites old friends to relieve the past. That does not work. He goes to Italy, where he loved an older woman at 17, and meeting this woman, again makes love to her. She is to come to his rooms to say good-bye as she did years before to comfort a love-sick boy, but she comes and finds him asleep. Then, as always love comes unawares, unbeckoned in a seaside town a theatrical company is stranded, and Conrad through a mischance, becomes acquainted with two of the girls. One is not in the show. He loves her, and here we have between Mr. Meighan and Miss Leomis easily the most delightful bits of love-making seen on the screen since Marjorie Daw lifted that girlish face of hers to Douglas Fairbanks.

There is in their work that halting approach that fears the answer will be "no." There is all of the best of life in it for the girl, supposed to be an actress, tells Conrad to ask the Countess of Darlington about her and when he calls on Lady Darlington the girl is revealed as the Countess, and the curtain draws together over their happiness. This was handled with cleanliness. No attempt is made to change the story in which the Countess was married. It is said here that she is, and "if you want to marry a poor actress," she says before he knows the truth, "then ask the Countess about me." So it is left. No awkward attempt to explain away the husband is made, so there is no offense.

Here is a better picture than has been made by any director or firm at any time, relatively speaking. It is a step in advance. It is no sweeping melodrama, but it is the school of suggestion and delicate imagination in evidence at its best. Along this track the best productions of

the future will progress. Get this picture. No truer or more charming piece of sentiment has been imagined even by Harris and Merrick's idea here is seen in adequate screen surroundings. The book's fame will draw the best people to your houses, and you can safely assure them they will not be disappointed.

THE U. P. TRAIL.

Beauty Stanton. Kathryn Williams. Joe Stoddard. Robert McKim. Allie Lee. Margaret De La Motte. Warren Snow. Ray Stewart. Faye Brough. Joe J. Donlin.

At a private showing late last week the W. W. Hodkinson Corporation offered Benjamin H. Hampton's production of Zane Grey's novel called "The U. P. Trail." In resume of its seven reels, the salient points are these: Devotion to atmospheric values, a cast that is competent without faltering and photography that is even and characteristic in that respect. Its direction is somewhat too elongated and does not supply sufficient action with which to smooth over the tediousness experienced by sitting through seven reels. On the other hand, the fault is not so much in the direction as in the adaptation. "Lost novels," it has long been proven, do not make good screen material unless the continuity changes the substance of a particular book. In this respect Zane Grey's work confirms a similar impression.

What is eminently characteristic about this production, in addition to its atmospheric touch, is the last "shot" of a spectacular shooting scene. In this the smoke screen becomes so thick that the passing figures erect or falling are like mere silhouettes against the background. It is a unique bit of photography and one that reflects the efficiency of Harry Vallejo. The period in which this picture

has been "shot" is coupled with the time when the last lap in the great Union Pacific bridge was finally completed, thus linking the West with the East. The hero, Warren Noale, is the engineer who rescues Allie Lee, the heroine, after an Indian massacre, in which her foster mother has been killed. She is left at a trapper's cabin to recover while Noale goes to Benton, a raw, pioneer constructed town on the railroad. "Beauty" Stanton is the owner of the typical dance hall, saloon and gambling palace. She cherishes a prospect of happiness with "Noale," who informs her that he is pledged to the Lee girl. Her foster father in the interval kidnaps her and the picture is brought to a finale with a battle of guns staged in typical Western fashion in the "Beauty" palace.

Surpassing all others in this competent cast is Robert McKim's work as the heavy. If he incurs the wrath of the gallery by his evil countenance, then it is a sure sign that he has registered. And this as more suggestion, will probably find more truth than promise. Miss Kathryn Williams is effective in the part of "Beauty," coloring the role with an emotion; hardness to mimicry that offers a great contrast to the soft, sweet features of Miss Marguerite De La Motte as the naive unsophisticated girl from the parochial school. Joseph J. Donlin, a veteran among the Los Angeles clan, handles a bit of the gambler as if he had played a similar role for more than a dozen times. Ray Stewart is a trifle out of the cast as the hero. A more picturesque figure would probably have suited the requirements for the central character in this production. Bits by Frederick Starr, Charles B. Murphy, Virginia Caldwell, Walter Perry and George Berrell are suitably in accord. The continuity is by William H. Clifford, the direction by Jack Conway.

In Seeing a Production Like
Mr. and Mrs.
Carter DeHaven
in
"Twin Beds"

You realize what it means to have an
Associated First National
FRANCHISE

The New York Strand was crowded to the doors when it gave an exclusive Broadway first run of this picture under its franchise rights.

Its patrons had the laugh of their lives, and were thoroughly pleased.

There is all the difference in the world in the quality and character of such a comedy and the usual one.

That's the reason why

There'll be a Franchise everywhere



First National Attractions

OR

EDUCATIONAL ASKS \$50,000

Makes Counter-Claim to Stereoscopic Co. Suit.

Answering to the Stereoscopic Productions, Inc., \$50,000 breach of contract suit, the Educational Film Corporation has filed a counter-claim for a similar amount. The Stereoscopic charges a year's agreement dating from April 1, last, by which it was to supply the Educational with a "slow motion" photography reel for weekly release by the defendant. Educational was to pay \$5 a foot per reel. The breach alleged is that the Educational refused to accept the Stereoscopic's productions. The contract stipulated that the plaintiff's product was to be of a similar grade as that manufactured by the Nova-graph Film Co. for Pathe release.

The defense is a general denial, admitting the contract and begging leave to refer to it at time of trial. For the separate defense, the Educational alleges that whereas prompt delivery of the films was necessary for efficient distribution through their American and Canadian exchanges, it was not forthcoming, and Educational was damaged to the extent of \$50,000.

Screen Writers Organize.

Announcement is made of the organizing of writers for the screen as a branch of the Authors' League of America, in whose headquarters, 41 Union Square West, the new body will be "at home."

Thompson Buchanan, author of many dramatic plays which have been adapted to the screen, is president. Other officers are Mary O'Connor, vice-president; Eugene B. Lewis, treasurer, and Jack Cunningham, secretary.

The new division takes on significance in view of the new standard author-producer contract, which introduces a new principle covering the disposition of screen rights to dramatic works.

LOEW WINS THEATRE CASE.

Court Confirms His Lease on Elmore, Bronx.

Judge Robitzsch in the Municipal Court, Bronx, this week confirmed the lease of Loew, Inc., on the Elmore theatre, which the owner sought to terminate on the contention that a change of lessee validated the agreement.

The landlord leased the house for a long term to the P. & S. Amusement Corporation under an agreement that the lease was non-transferable. Loew bought control of the lessee corporation and the suit followed.

The court sustained the contention of the Loew attorneys, Leopold Friedman and Isidor Frey that the identity of the leasing corporation was not disturbed by the sale of stock. Judge Robitzsch added that in his opinion the landlord was in a better position with Loew in control than before. He also observed in a long opinion that he believed the suit was a subterfuge to dispossess Loew and rent the property for more money.

BRIEFS IN DE MILLE CASE.

The DeMille vs. Casey m. or regarding the rights to screen presentation of a number of old lays, which has been on trial for three weeks, was closed Monday. Judge Hotchkiss in the Supreme Court, before whom the matter was argued, ordered Nathan Burkan, attorney for DeMille, and Prince & Nathan, who represented Casey, to present briefs in the matter.

No decision is expected until some time after the first of the year.

Strong Motoring to Coast.

Eugene Strong has started out, pleasure bent, on a motor trip to Muskogee, Okla. From there he will carry on to the Coast, where he is under contract to star in pictures.

C. K. Y. CO. ADDS \$50,000.

Sues for \$25,000 on Two New Clara Kimball Young Films.

Clara Kimball Young is named defendant in a \$50,000 Supreme Court action by the C. K. Y. Film Corporation embracing her two latest pictures, "Mid-Channel" (released) and "Hush" (unreleased). The plaintiff claims \$25,000 per picture by virtue of an agreement of June 11, 1919, whereby she was released from continuing rendering services for the C. K. Y. Film Corporation until August 31, 1921, as originally called for in a contract. The contract annexed to the complaint shows Miss Young pledged to pay \$25,000 per negative for her next ten productions. She is at present employed by the Fine Arts Film Corporation.

The present plaintiff is also suing for \$100,000 on four different complaints covering practically the same points for a quarter of pictures Miss Young has made for her new producers since her release from the C. K. Y. Film contract.

P. A. Powers Must Pay \$51,000.

A judgment for \$51,000 was entered against P. A. Powers, Harry M. and Albert Warner, the picture producers, last week by the U. S. Printing and Lithograph Co. on a contract for lithographing work. Justice McCook later signed an order setting aside the verdict in so far as the Warners are concerned.

ENRIGHT ASKS STAGE AID.

Wants Help in Building Police Hospital.

Police Commissioner Richard Enright has invited the theatre owners of New York city to a luncheon at the Hotel Astor today (Friday). The Commissioner sent them all invitations in which they were informed he had something of importance to impart to them.

The Commissioner has taken the leadership of a drive to provide a police hospital in the Brooklyn section for the men of the department and the theatre managers are to be asked for their co-operation to raise funds for the building of the institution. The site has already been purchased and presented to the department by several wealthy New Yorkers.

1ST NATIONAL 'KID' CONTRACT

The contract between First National and Charlie Chaplin, providing for the latter to turn over his production of "The Kid" to the former, has been completed. Early this week it was stated by Nathan Burkan, attorney for the comedian, it had not been signed as yet.

It is expected the transfer will be consummated before the end of next week.

Pauline Frederick's first Robertson-Cole production will be an adaptation of Pinero's "The Slave of Vanity."

HONOR ROTHAPFEL

Franks Make Him Guest of Honor at Picture Night.

The annual Motion Picture Night at the Friars is to be held Sunday evening (Nov. 14). It is the second affair of its kind, and the guest of honor is S. L. Rothapfel, designated by the club's press matter as "the world's greatest exhibitor."

An orchestra of 40 is to provide music, and the Capitol ballet and special vocal features are also to be presented, in addition to a number of celluloid stunts.

The committee, which has Edgar Reiden as chairman, includes Pat Rooney, Tommy Gray, Anthony Paul Kelly, Max Martin, Joe Maxwell, George Perry, Alan Brochu, Geo. Nelson.

Nine "Down East" Companies. Four additional companies of "Way Down East" were opened Monday night. This places nine companies on the road altogether. One opened at the Hubert-Crescent Brooklyn, for five weeks, the others had their premier in Poughkeepsie, Syracuse and Johnstown, Pa.

MITCHELL LEWIS

STARRING IN
JACK LONDON STORIES
500 CENTS

CLOTHES IN PICTURES.

In "The Branding Iron," Gertrude Astor's gown is attractive, of jet sequins and black satin draped artistically at the sides. Not formed one shoulder strap while the over side was decorated with a spray of leaves. Miss Astor's riding suit was good looking. The sleeveless coat was brown cloth with the tailored waist and breeches of white linen.

It is a good thing all husbands haven't the idea of Pierre Landis, that to know your wife is your own you must brand her with your mark.

The snow scenes and lighting effects are beautiful in this picture.

In "The Husband Hunter," Eileen Percy is a sweet miss in a rather thankful part, that of a young woman looking for a husband who is not only good-looking but must have wealth (not that this is not being done every day, but one hates the truth as a rule, especially when it falls upon the heroine's shoulder). Majority of Miss Percy's gowns are summer affairs, sport skirts and crochet sweaters. In a linen riding suit she looked smart, with the cap jockey shape of black velvet. Good taste was shown in a navy blue serge made on straight lines, embroidered in gray wool; a beaded girdle was tied loosely round the waist. An evening gown was pretty but looked somewhat crumpled as though it had been thrown any how into a box. It (the gown) was made of silver cloth, with drapings at the sides of dark tulle, which also formed the shoulder straps. Bunches of grapes made a trimming round the waist, and a spray was also worn in her hair.

In the train en route for Palm Beach Miss Percy was attractive in black satin and silver fox, with a small panne velvet hat and parasol.

Margaret Loomis, playing opposite Wallace Reid in "Always Audacious," was prettily dressed on every occasion. Indeed, she wears a set of clothes that any debutante would be safe in using for a sample wardrobe. There is first a velvet trottier, with chinchilla for choker collar, and a toque of velvet trimmed with four saucy tufts of the same fur. This is correct for luncheon at a fashionable hotel.

For motoring there is a cape, the lower half of which is of light shaded material, the upper yoke dark, with big circles of the contrasting material medallioned with little scrolls of shirred stuff. (Try this on your machine.) A felt hat with a curled quill made a crusher effect of the jaunty type that will not fly off and covers the hair from disorderly motor breezes.

For golfing there is a smart dress of some rough material that is featured in the shops for Palm Beach wear this season under the name of "Thistledu." That describes the cloth exactly, and you can imagine how smart this was with big checked side panels for the skirt and a checked panel about the neck tied as a scarf, or loosened for a flap effect.

For formal dinner parties there is the shiny white evening gown that every screen actress must have, and some society people favor. Sequins and sequins and sequins—no beginning and no end—with most of the material saved on the top part of the dress lavished in the train.

An afternoon frock of crepe de chine, which by the way has graduated from lingerie to formal use, was finished with a striking bead design. White scrolls in striking effect, with tiny bead tassels appended in the center of each.

MOTION PICTURE STUDIOS
FOR RENT

IMMEDIATE POSSESSION

SEE

THEO. C. YOUNG, Agent

16 East 42nd St.

Murray Hill 8500

The Greatest Month in History

THE list of Paramount Pictures for release in December contains more money-making productions than have ever been released in any single month since motion pictures began. In every quality that means money to the exhibitor, the productions here listed stand as certain winners.

Joan L. Lasky Presents

THOMAS MEIGHAN

WILLIAM DeMILLE'S Production
"Conrad in Quest of His Youth"

From the Novel by Leonard Merrick. Scenario by Olga Printzlau.

New Art Film Company Presents

DOROTHY GISH

"Flying Pat"

By Virginia Philley Withney. Scenario by Harry Carr and F. Richard Jones. Directed by F. Richard Jones.

Joan L. Lasky Presents

ROScoe "FATTY" ARBUCKLE

By Arrangement with Joe M. Schenck.

"The Life of the Party"

By Irvin S. Cobb. Scenario by Walter Woods.

Directed by Joseph Henchery.

Famous Players-Lasky Corporation Presents

"HELIOTROPE"

By Richard Washburn Child. Directed by George D. Baker.

A Cosmopolitan Production

A LOIS WEBER PRODUCTION

"To Please One Woman"

Joan L. Lasky Presents

BRYANT WASHBURN

"An Amateur Devil"

By Joan E. Henderson and Henry J. Houston. Directed by Maurice Campbell.

Scenario by Louisa Houston.

WILLIAM S. HART

"The Testing Block"

By William S. Hart.

Adapted and Directed by Lambert Hillyer

Photographed by Joe August, A. S. C.

A William S. Hart Production

Thomas H. Ince Presents

ENID BENNETT

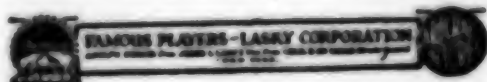
"Silk Hosiery"

By Frank M. Ince.

A Thomas H. Ince Production

Did you ever see such a list of pictures in your life?

Paramount Pictures



LABORATORY MEN SIGN PACT WITH NATIONAL ASSOCIATION

**Pay Increase Provided For, Retroactive From Sept. 3.
New Contract in Force for Year From That Date.
New Scale Sets \$80 a Week for Timers.**

The agreement between the National Association of the Motion Picture Industry and the Motion Picture Craftsmen's Local Union No. 614, branch of the International Alliance of the Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, was at last signed this week, making at once effective the new schedule of wages upon which both bodies have agreed for studio employees.

Under this agreement the following scale has been adopted:

	Per Week
Negative timer.....	\$10.00
Negative developer.....	\$2.50
Positive timer.....	\$2.00
Inspector, developing room.....	\$2.00
Positive developer.....	\$2.50
Title cameraman.....	\$5.00
Timer.....	\$12.50
Negative cutter.....	\$3.00
Winder, developing room.....	\$2.50
Hypo man.....	\$2.50
Perforator.....	\$2.00
Leader.....	\$2.00
Wash room man.....	\$2.50
Inspector, projection room.....	\$2.50
Dry room man.....	\$2.00
Negative Polisher.....	\$2.00
Positive Polisher.....	\$2.50
Negative Joiner.....	\$2.50
Printer.....	\$2.50
Assemblers.....	\$2.50
Mounters.....	\$2.50
Examiner.....	\$2.50
Joiner.....	\$2.50
Dry check clerk.....	\$2.50

This schedule is applicable insofar as the employment of members of Local Union No. 614, I. A. T. S. E. and M. P. O. of the United States and Canada is concerned, the conditions to obtain in all film laboratories affiliated with the National Association of the Motion Picture Industry, operating in the city of New York or its environs, and is also the "minimum" schedule for day and night shifts.

Under paragraph II it is agreed to recognize the 48-hour week as the maximum number of hours required of employees in any of the laboratories during the life of agreement, whether on the day or night shift.

Paragraph III stipulates that all time in excess of the number of hours per day established in any given laboratory as the routine number of hours per day shall be paid for at the rate of time and one-half.

In the second clause under the same paragraph it is stipulated that overtime worked between the hours of 12 o'clock midnight and 1 o'clock in the morning shall be paid for at the rate of double time, "it being understood, however, that such work shall be considered overtime and paid for at the rate of double time only in respect to employment regularly engaged in the day shift in a given laboratory concerned."

Paragraph IV provides that all work performed on holidays shall be paid for at the rate of time and one-half. The days specified are: New Year's, Independence, Labor Thanksgiving, Christmas Day, and each and every Sunday during the year.

Under this agreement in paragraph V no employee can be classified as such until he has had six months' working experience as an apprentice. After that the apprentice is classified as a journeyman worker, and when employed thereafter is entitled to payment in accordance with the minimum scale established.

The agreement under paragraph VI provides that any person engaged as foreman of any department or departments in any laboratory shall be permitted to obtain and maintain membership in Local Union No. 614 without prejudice.

Paragraph VII stipulates the consent of both parties in assuming responsibility for the full and complete observance of the terms by their respective membership.

Paragraph VIII specifies that the agreement shall be "retroactive" to September 12, 1920 and shall remain in full force and effect for one year from that date.

Paragraph IX declares that the

acceptance of the agreement shall not be construed as warrant to effect a reduction in wage or working conditions of members operating at the time of acceptance of the agreement under a policy of employment superior in wage or working conditions to the minimums required.

Paragraph X (the last), specifying disputes between the employee and the employer shall become subject for discussion and adjustment between the representatives of the parties in interest, and, failing of result, it shall then be referred to the National Association of the Motion Picture Industry and to the General Office of the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada for investigation and proper adjustment. In the event that the representatives of the latter two organizations are unable to come to an amicable settlement, each of them shall select an arbitrator and the two so chosen shall name a third arbitrator, and the decision of the three shall be binding on both parties of the agreement.

CLERGYMAN "CALLED" FOR SLAM ON SPROUL

**Governor Demands He Make
Good Charge of Bad
Motives.**

Philadelphia, Nov. 10. Governor Sproul became the object of an attack by the Rev. Dr. Carl E. Grammer, rector of St. Stephen's Episcopal Church, who has held the position of president of the Interchurch Federation, when the former charged that "heavy contributions by the motion picture producers and exhibitors" to the Republican campaign fund influenced the Governor to appoint Henry Starr Richardson as the censor board in place of Dr. Ellis P. Oberholzer. The latter, through the appointment of Richardson, was subordinated to a non-voting position on the censorship board. As a result, Dr. Grammer questioned the Governor's motive, and Governor Sproul, in reply to the clergyman's charges, made a complete denial, demanding that Dr. Grammer substantiate the charges.

The present board of censors for the State is composed of Henry Starr Richardson, editor of the Evening Star; Harry L. Knapp and Mrs. Niver, who is also a writer and former dramatic critic.

Governor Sproul stated that he had never heard of any contributions to the State Republican organization from film interests, and that he was informed by officers of the State Committee that no contributions had been received or offered by such sources and had never been solicited. He also declared that no such factor had entered into the consideration of his appointment.

STRIKE FORCES SALE.

Jensen & Herberg Dispose of Butte House Rather Than Give In.

Portland, Ore., Nov. 10. Final arrangements for the sale of the Butte theatre at Butte, Mont., by a recently appointed receiver have been completed. C. H. Jensen, of the firm of Jensen & Von Herberg, announced on his return from a business conference in Spokane, Jensen & Von Herberg own a half interest in the theatre, which was built three years ago at a cost of \$200,000. The holdings of the local firm will be sold to the highest bidder.

Mr. Jensen said that he regards the deal as a victory for the unions who have conducted a picketing campaign against the Butte for some time. The general sentiment of Butte favored the unions, and Mr. Jensen and his associates decided to accept a heavy financial loss in view of the existing situation.

ELECTION INDICATES CENSORSHIP FAILURE

**Advocates of U. S. Reviewer
Defeated in Many Districts.**

In a resume of the election results throughout the country as they are likely to affect the motion picture industry, the consensus of opinion is that threatened Federal and State censorship will not have much support.

The defeat of those who had in their campaigns and previous activities advocated Federal censorship is generally recorded.

San Francisco, Nov. 10. Congressman Charles H. Randall was defeated for re-election in a California district. He is known as the "father" of the Federal Censorship Bill which caused a hostile feeling four years ago in this part of the country.

In view of the fact that he represented a district that was made up largely of persons connected with the motion picture industry, a movement was started this year to defeat him in California.

Atlanta, Nov. 10. During the recent censorship fight in Georgia, Governor E. D. Dwyer came out strongly in favor of State censorship of motion pictures. He was a candidate for the U. S. Senate, and the exhibitors of the State used every effort to defeat him. They were successful.

Chicago, Nov. 10. Congressman W. B. McKinley of Illinois was elected to the U. S. Senate by a majority of over 600,000 votes, a good deal of credit for his victory being due to exhibitors throughout the State, who backed him for his friendly disposition toward the motion picture industry.

Baltimore, Nov. 10. O. F. Weller of Maryland had the solid backing of all the Republican exhibitors and was elected to the United States Senate over his Democratic opponent.

Boston, Nov. 10. Congressman Joseph Walsh of Massachusetts, the father of the Federal Censorship amendment, and one of the best friends that the industry has in Washington, was re-elected by more than 30,000 votes in his own Congressional district.

On account of his activities favoring motion pictures, the exhibitors in that district showed his picture in practically all of their theatres during the campaign, describing further his successful efforts in behalf of motion pictures.

Marion, O., Nov. 10. The attitude of President-elect Harding on State censorship is favorable to the industry. In a speech delivered from the "front porch" last August he said: "I do not think a people can be fortunate with various standards of censorship. I do not think we require one standard for one locality and another standard for another."

SERVES SICK PATIENT.

**Ed Chaplin Buffers Release from
Excitement.**

Los Angeles, Nov. 10. Ed Chaplin is slowly recovering from an operation for appendicitis at the Sister's Hospital here. His recovery was delayed through a relapse which occurred after he had been served with supper in a civil suit brought by the Curtiss Aeroplane Co. in connection with the Chaplin Aircraft Corp.

The process server walked into the hospital where Chaplin was recovering from the operation and after ascertaining the man in bed was the person he wanted to serve, threw the papers on the bed. As a result of the excitement which followed Chaplin developed a high fever and early last week his condition was pronounced as critical.

Mrs. Ed Chaplin has instructed her attorney here to start action against the Curtiss people for the damage caused in her husband's health.

Theatre Owners' Ball Jan. 6.

The first annual ball of the Theatre Owners' Chamber of Commerce is to be held at the Hotel Astor Jan. 5. It is to be an entertainment ball and those on the Entertainment Committee are H. B. Ross, Frank A. Keeney and Marcus Lewis. The admission tariff is to be \$10.

FOREIGN SALES OUTLOOK POOR, ROWLAND AND OTHERS ASSERT

**Europe Is Beginning to Supply Its Own Film Needs
and Is Now Three Times Oversold—Italian Situation—Exchange Rate Counts.**

The future of American films in Europe looks dark. Producers in the past figuring on 25 to 40 per cent. of their production cost as income from European distribution are shortly to be denied that allotment by Europe's own activity in film making.

Europe, and especially the British Isles, are gauged by Arthur S. Rowland, of Metro, as being three times oversold. He estimates that England before the war took 600 features yearly. The fact that England is now manufacturing pictures and is giving the preference to a domestic product has cut that demand off by 100. With future activities there is reason to believe that the demand will be diminished still more. He holds a warning note out to the independent producer in this country, particularly those who are sitting tight with their films, preferring to wait for big prices instead of selling out at the present rate of exchange.

He declares that the only solution to the present issue is to dispose of independent films for foreign distribution at the best rate of exchange obtainable, or better, by putting such films in the hands of representative concerns in European countries on the basis outlined by foreign firms. This basis, he declares, is a substantial advance which the foreign firm feels it is in a position to make on a gross percentage. If they fail to do this they must be content to keep their goods on the shelves in this country, while Europe goes ahead daily progressing toward a finished product sufficient to compete with America.

The situation in Italy with regard to American films becomes dimmer as time goes on, and the outlook is that the market there will soon be closed to the American product. A graphic account of the attitude of Italian exhibitors is embraced in cable dispatches from Mario Lupatini, a representative of the Lupatini Brothers. He is now in Rome studying conditions, after a six months' absence from the United States. The demand is slim, he states, the only stars favored being Pearl White and Nazimova. These two are advertised in name, but for the rest, irrespective of their standing in this country, an exhibitor playing an American feature bills it "Film Americana." Douglas Fairbanks is not billed in name, the contention being that too long a name is hard for the Italian to pronounce. Instead he is called "Lampo." The popularity of Pearl White, a matter of precedence, and the series are favored. The latter are cut up into distinct features and never played in the continuity vein. Nazimova is favored because of her similarity to the Latin types that Italian films are made off.

If the American producer wants to dispose of his product there, Singer Lupatini cables, he will have to sell cheap, because Italy has not been backward in her own production activities since the war. They cannot afford to pay in dollars. A comparison of the price the can pay can be estimated from a Nazimova picture which was purchased from a Parisian distributing agency for 7,000 lire. This purchase called for Italian distribution of the film in Piemonte and Liguria, both provinces embracing 160 theatres. At the current rate of exchange, then, the money expended amounted to \$1100. This included a print. Failure to pay the \$1100 price demanded by American producers has also inadvertently caused a demand for films from London and Genoa, the market there expanding as a result of the Italian demand.

His cable advice also includes the information that the cinema in Italy are charging 10 centimes per meter for revised films. The printing of film in Italy is done at the rate of one lira and 35 centimes per meter, while the American print is chargeable at about 4 lire and 10 centimes, including charge for transportation and duty (12.5). From this Lupatini infers that the Amer-

icans are charging more than 4 cents per foot for printing, which is the standard charge in the United States. The Italians are also averse to pictures with long titles, and in the paper question for filling purposes the charge, it is claimed, is exorbitant. The advice on this is only to send a sample print, and there it can be manufactured a quantity at a much to her cost.

The depressing sentiment on the foreign situation was again asserted to a Variety representative at the Export and Import Film Co., the latter having large contracts for distributing American films in England and in Central Europe.

England's release dates, it was declared, on productions are looked up to 1922. Under those conditions it is practically impossible to get through because all available cash is tied up. In only one instance was it possible to break the deadlock, and that was the recent opening of "Earthbound" at Covent Garden, London. This is regarded as a special case, but for other features there is no outlet until after that period.

The root of the trouble, it was declared, is in our own country, where we produce over 500 features a year, when we have only room for half that number, or, at the most, 300. To dispose of those with a view to getting some of the production cost out of a European market is undeniably slim at this time. France cannot buy pictures today, and cannot pay in dollars for them. The franc has depreciated too low to offer any equivalent to the price formerly paid for American films. In selling a picture to England it must be sold on time, with a small advance payment amounting to one-quarter of the total sum contracted for. The money cannot be gotten out of an investment before nine months have elapsed.

A specific case of how it is next to impossible to do business with a French concern is cited by this official, who declared that previous to this they had done business by selling 15 prints of a subject in his territory. The printing cost him 4 cents per foot, and with the present rate of exchange it will cost him 10 cents per foot in France.

In concluding he also warns the American producer that American films will soon have to compete with the French, English, Scandinavian, and German film market. As a result of the exchange Europe will find it will be able to do business between countries there to a more profitable arrangement, than by importing American films. He declares that the only films that will get through will be the super-American productions outwitting anything that is produced abroad.

"APHRODITE" RIGHTS DISPUTED FOR FILMS

**Metro (Pictures) and Morris
Gest Each Has Claim.**

Two special picture features on "Aphrodite" are in prospect, one to be made by Metro and one by Morris Gest. Metro secured the picture rights from Famous Players, which, after Whitman Bennett bought "Aphrodite" for film, turned it over to Metro at a substantial profit. It is reported the directors of Famous decided against filming the spectacle.

The rights purchased by Bennett concern the foreign presentation of "Aphrodite." Gest claims a wide difference between the spectacle as shown in Paris and the American production. The right manager denies Metro has any right to screen the American production.

Metro purchased the "Aphrodite" rights with the idea of offering Nazimova in it. A settlement may be reached between Metro and Morris Gest, whose present plans call for making the picture before the road season of "Aphrodite" is over.

Friday, November 12, 1930

PICTURES

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NATIONWIDE SUNDAY
CLOSING FIGHT COMINGReform Bill Scheduled to Come
Up in Congress Session.

Washington, Nov. 10.

During the coming session of Congress it is doubtful if much picture legislation will be considered outside of the bill which provides for a closing of all the motion picture theatres in Washington on Sunday. This bill has been introduced by Congressman Temple, of Pennsylvania, and is being pressed by the Lord's Day Alliance, a reform organization.

This organization has been most active during the past few months attempting to get pledges of members. It is their intention to close Washington on Sunday and then spread out and attempt to close other cities in the country. This, no doubt, will be the most serious fight that the industry will have at the short session of Congress.

According to the present plans no tariff legislation is to be considered. This means that the taxes will remain the same. It is also expected that the film theft bill, which was recently introduced by Congressman H. T. Rainey, of Illinois, will be considered. The bill provides a Federal penalty for the larceny of film that is carried from one State to another. It is similar to the national automobile theft bill which passed the last Congress.

It is expected that the bill providing for the two-cent coin, which has always been advocated by the exhibitors since the admission tax has been in effect, will be considered. This bill recently passed the Senate.

SMALL HOUSE, BIG RETURNS.

Portland, Ore., Nov. 10.

The Circle, Portland's smallest picture house, which has a seating capacity of 700, cleared for its owners for the year ending Oct. 1, \$100,000.

The Circle operated from 9 o'clock in the morning until 4 the next.

THEATRE OWNERS STRIVE TO
CHECK RIVALS CUTTING RATESStart Movement to Stop Competitive Box Office Reductions Until After Jan. 1.
Hope to Demonstrate by Then That Present Business Depression Is Only
Temporary—Work by Personal Canvass.

MUST DEFEND C. K. Y. SUIT

Star Required to Answer Court Demand for \$100,000.

Judge Mack in the Federal Court last week overruled Clara Kimball Young's demurrer to the \$100,000 suit begun against her by the C. K. Y. Film Corporation, and the defendant was given 30 days in which to file her answer to the complaint. The plaintiff corporation claims \$25,000 per film Miss Young has made for her new employers, the Equity Pictures Corporation, under a settlement agreement entered into July, 1919, whereby Miss Young was released from fulfilling previously contracted services for the C. K. Y. Film Corporation. She has since made four pictures for the Equity, and has six to go under the agreement, all to be completed by August 31, 1921, and paid for at \$25,000 per negative.

Miss Young, through her counsel, Charles C. Pearce, demurred on the grounds she is specifically restrained from appearing on the spoken stage or concert platform and all theatrical endeavors other than motion pictures. This, she demurred, was contrary to her common law rights and was an attempt at restraint of trade and competition. Justice Mack held otherwise, and Mr. Pearce, her attorney, states he will draw up a separate defense alleging that his client was fraudulently induced to enter into the agreement.

Price cutting in the cheaper grade of picture houses about Greater New York has started and steps are being taken in an effort to hold off further reductions in the admission scale until after the holidays in an attempt to ascertain whether or not the present slump is but a temporary one. The Brownsville and East New York sections are the ones affected at present. One theatre in that section cut its admission from 11 and 22 cents to 6 and 11 cents. This has started the opposition houses also slashing in price and the reduction craze is rapidly spreading all over the Brooklyn territory.

At the Tuesday meeting of the M. P. Theatre Owners' Chamber of Commerce the reduction of the admission prices in the two sections of Brooklyn where it has occurred was brought before the organization and a committee of three was appointed to go into the territory and try to persuade the exhibitors not to continue slashing, and if possible to have those who had already cut to restore their prices until after the first of the year.

The attitude is taken that in the event that the slashing continues it will affect all ends of the industry. It is figured that if the admissions are cut in one section the rentals for films will undoubtedly be affected and this will mean that the producers will have to place additional taxation on the surrounding territory to obtain their set quotas.

It is already noticed that houses on the outer edge of the territory where the cutting has been going on have been affected in business and these managers are also considering cutting. This will mean a wider spread of the reductions and it would only be a question of a short time before all of Greater New York would be seeing pictures at a cheaper admission price than at any time within the last three years.

As New York sets the pace pretty much for all of the country, the time of reductions in other cities would only be a question and with that the entire industry would be hampered for the producers would be forced to cut in quality of production to meet the lower rentals that they would receive.

SEE HOPE IN GOV. DAVIS

New Ohio Executive Always Friendly
to Amusement Interests.

Cleveland, Nov. 10.

The election of Harry L. Davis to the governorship carries with it much interest to amusement in Ohio. It is hoped that when the new Governor takes office the old blue laws which have to date prohibited Sunday performances will be modified or withdrawn. When the governor-elect was mayor of Cleveland he was friendly disposed to amusement, and the hearty support of theatrical and picture interests during his campaign is evident with aiding in the pulling up of the heavy penalty for Mr. Davis.

Picture men and theatre managers presented a solid front for the Davis ticket. It is understood that no other State or community has heretofore entered politics on such an out-and-out fashion. The Ohio State Screen League endorsed the candidacy solidly, and Davis voters were advocated on practically every picture screen in the State.

JACK DEMPSEY'S FILM CO.

Jack Kearns and Jack Dempsey have formed the Dempsey-Kearns Theatre and Motion Picture Corporation with a capitalization of \$25,000.

It is understood that Dempsey is about to make a deal with Laffa as distributor. Kearns, together with Dempsey and H. S. Hoch, owner, their attorney, form the board of directors.

STOCK ON PROSPECTS.

Van Loan Productions Incorporated—Other Successes Mentioned.

The Golden Rt. to Motion Picture Corp. is carrying on an extensive stock selling plan in Los Angeles, offering 2,000 shares of the common stock of the company to the public at \$100 a share. The company, according to the advertising matter, is to "control all productions of H. H. Van Loan, author."

It is stated that the corporation was formed under the laws of the State of Delaware and with the proceeds of the sale of its common stock will immediately engage the services of "the best director obtainable and secure the proper company to produce H. H. Van Loan's latest masterpiece."

Two productions "The Great Redeemer" and "The Virgin of Stamboul" are referred to with the statement that they will earn \$1,000,000 for their producers, and that the story that the company now has in hand and ready to produce will undoubtedly eclipse that figure.

The officers of the corporation are Joseph Brandt, president; H. H. Van Loan, vice-president; Frank Burt, treasurer and J. R. Watson, secretary. The latter is a member of the firm of Watson & Co., investment brokers, who are offering the stock for sale.

14 FEATURES READY
OR NEAR COMPLETIONList Includes Drama Starring
Betty Compson.

Los Angeles, Nov. 10.

The following are film features completed or in the final stages and the studios at which they were made.

"Trail of the Axe" (Brunton) with Dustin Farnum.
A drama with Betty Compson (Brunton).
"Farrot and Company," all star (Brunton).
"Outside the Law," with Priscilla Dean (Universal).
"Her First Rapture," with Wanda Hawley (Hebrew).
"Last of the Mohicans," all star Tourneur company.
"Brewster's Millions" (Lasky), with Roscoe Arbuckle.
"The Forbidden Thing," all star (Alban Swan).
"Out of the Dark" (Goldwyn), all star.
"Gulls of Women," with Will Rogers (Goldwyn).
"Bunny Pulls the Strings," all star (Goldwyn).
Six-reel feature (Hurst), with Rodda Nova.
Seven-reel comedy (Christie).
"The Killer" (Brunton), all star.

LOEW MAKES IT QUARTET.

Acquires Princess, Fourth in Memphis.

Memphis, Nov. 10.

Marcus Loew has acquired the Princess and now controls four houses here. The house, formerly operated by Southern Enterprises, will play straight pictures.

Business is off here, due to the slump in cotton. In an endeavor to bolster up the business the Strand and Majestic announce a "metropolitan orchestra" beginning next week. Special musical programs are being given with the augmented organizations.

FRIEND'S RESIGNATION SHOWS
\$60,000,000 F. P.-L. LINEUPTreasurer Retires From 19 Subsidiary Organizations
Representing Enormous Capitalization—List
Made Public for First Time—To Relinquish
National Association of the M. P. I. Posts.

Simultaneous with his resignation from the Famous Players-Lasky Corporation of New York and New Jersey, as treasurer, Arthur E. Friend releases himself from service in 19 subsidiary corporations of the F. P.-L., representing a total capitalization of \$60,000,000. In but one of these he holds the office of president of the John D. Williams Producing Company, which he also relinquishes. Of the remaining 18, he represents the corporation as treasurer over 15 and assistant treasurer over six. In addition he resigns from numerous positions in the National Association of the Motion Picture Industry.

The enumeration of the subsidiary corporation of the parent organization is probably the first detailed list ever compiled, and offers an idea of the concern's holdings.

Friend was treasurer of the following: Famous Holding Corp., Four Amusement Co., Exceptional Beauty Corp., Famous Players of Missouri Corp., 103 Broadway Corp., Clark Film Corp., Connecticut Theatres Corp., Dover Amusement Co., Fountain Square Corp., Lexington Theatres Corp., Hamilton Theatres Corp., Columbia Pictures of Louisiana America de Film Ltd.

An assistant treasurer he represents the Famous Players-Lasky Corp. and has a holdings in the United Film, Inc., Famous Players-Lasky, Inc., Famous Film Corp., and in the Robert Pictures Corporation of Newark, New Jersey, and Delaware.

In the National Association of the Motion Picture Industry Friend is chairman of the following committees: Finance, Legislative, Labor and Laboratory and Sunday Opening, and chairman of the Committee

on Revision of the By-laws. He is also in that organization a member of the Board of Directors, of the Executive Committee, of the Committee on Censorship and member of the committee on Law and Legislation.

The Famous owns the New York and the roof and the Criterion; the Star controls the property on which an F. P.-L. theatre is to be built in Indianapolis; the Exceptional Beauty owns the Criterion in Buffalo; the Famous Players-Missouri controls the St. Louis chain of theatres including the new Missouri which is scheduled to open in the near future. This is the 4,000-seat house which has been building and is to rival in capacity New York's Capitol.

The 1453 Broadway Corporation controls the Putnam building and Westover Court purchased from the Astor Estate; the Clark owns the pictures made by and with Miss Marguerite Clark; the Connecticut owns the Radio in New Haven; the Dover owns one theatre in Dover, N. H.; the Fountain Square owns property on which the Fountain Square theatre in Cincinnati is erected; the Hamilton operates the theatre in Dover, N. H.; and other points in New England; the Columbia Pictures distributes F. P.-L. productions in South America; the United handles foreign plays from various of European firms; the Famous Playwrights is an organization containing the product of American playwrights; the Pickford owns all of Miss Pickford's pictures made prior to her new contract with the Famous Artists. The Robert Corporation explains itself. The John D. Williams Producing Co. after some activity in legitimate productions last season, is now inactive.

"FOLLIES" BEAUTY PICKED
TO SUCCEED OLIVE THOMASLewis J. Selznick Chooses Martha Mansfield as Star.
Now Conway Tearle's Leading Woman but Will
Head Own Company Later.

Lewis J. Selznick has selected

Martha Mansfield, the former "Follies" beauty, as the successor of Olive Thomas in his list of stars. At present Miss Mansfield is appearing as the leading woman to Conway Tearle under the direction of Robert Henry. When this production is completed she will be placed at the head of her own company and elevated to stardom.

It is also the plan of Lewis J. to secure, if possible, Richard Hartel and Dorothy Gish under contract. The means of reaching for these two stars is to be provided by the releasing of 17 Norma Tallmadge features which Selznick holds. The success of the first Tallmadge release, "Panther," has been such that it is figured that the release of each of the 17 will bring the Selznick coffers something like \$2,000,000, forecast on a \$200,000 earning for each of them.

There is also in plan at present a nationwide campaign in behalf of Miss Mansfield, which is to be financed by the release money. It is believed that with sufficient plugging the new star will in six months' time develop a following equal to that which the Thomas pictures had.

"KISMET" FIRST ASKED \$12,000

The "Kismet" feature when offered to the Capital by Robertson Cole at \$12,000 found a cool reception.

Its looking at the Strand is understood to be at a much lower figure, and aside the latter house shelving one of its regular program features, which it is under contract to play or pay with the First National.

THREE FILM "HAMLET."

German, Italian and American Versions
to Come On Market Soon.

From present indications no less than three different motion picture versions of Shakespeare's "Hamlet," will be on the market in the very near future. One is in the making in Germany with Asta Nielsen, a woman star, in the title role. The second is in this country made by Rudolph, an Italian organization, and the third is rumored as a prospective vehicle for John Barrymore, Famous Players-Lasky as sponsor.

The Italian version is controlled in this country by Charles Pearce, and he is reported negotiating with both the Famous and First National for an outright sale, asking \$50,000 for the United States rights.

It is learned Famous is anxious to secure the Rudolph product, preventing a release simultaneously with the Italian version. The sentiment in favor of buying is caused, it is alleged, through the recent experiment in competition when two versions of "Dr. Jekyll and Mr. Hyde" played simultaneously.

SYRACUSE'S TOP SOLD.

Syracuse, Nov. 10.

The Top passed from control by Leo Hagan to the ownership of Howard J. Smith, owner of one of the largest picture houses in Buffalo. Possession will be taken by the new interests Nov. 22.

The Top is one of Syracuse's largest theatres, and, although some changes in the staff are contemplated, Frank Quinn, present manager, will continue in the same capacity.

Its policy of first run will also prevail.

A GOLDWYN PICTURE ~

BIGGER than story books;
bigger than conventions;
bigger than anything but the
life it so faithfully reflects.



GOLDWYN PRESENTS

REGINALD BARKER'S
PRODUCTION OF

The BRANDING IRON

BY KATHERINE NEWLIN BURT
ADAPTED BY J. G. HAWKS
DIRECTED BY
REGINALD BARKER



OVER three hundred newspapers ran "The Branding Iron" as a serial—which means that three hundred editors, with their keen understanding of the public's tastes, chose it as the most fascinating tale of literally thousands of works of modern fiction.

THE picture is even greater than the story. And box-office receipts in first-run houses all over the country prove it!



NOW APPEARING AT THE CAPITOL THEATRE

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CORPORATION

VARIETY

Published Weekly at 134 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LX. No. 13

NEW YORK CITY, FRIDAY, NOVEMBER 19, 1920

40 PAGES

TO PUNISH "CAST" CHEATERS

SHUBERT VAUDEVILLE PLANS ARE NOW TIED UP TO FOX

Action Looked for Regardless of Affiliations—May Start With Loew's New State—Shows Being Withdrawn May Make Road Houses Available.

Talk of the Shuberts entering vaudeville again became current this week. Though the Shuberts themselves refrain from issuing a statement covering their plans, one of their executives stated this week the Shuberts were going ahead with their vaudeville program. The first of the year was again set as the approximate starting date for organizing. A chain of 15 houses or more is mentioned as the starting basis. A road show policy is mentioned.

Affiliation with William Fox is a new angle to the Shuberts' vaudeville program and seems assured. If the deal goes through, how far such an affiliation would go is problematical. The Fox enterprises are busy with a heavy theatre building project. The locations and names of the houses, a number of which are now building, have been kept under cover. Nor has the policy of those theatres been announced. Fox may put any or all of them into the Shubert vaudeville net. He is certain to contribute nearly all of his present Greater New York vaudeville theatres.

The Shuberts still retain a goodly number of vaudeville acts under contract. The Loew connection first became known and is still a probability, even with the reported Fox affiliation. Some say the Shuberts may start big time when Loew's New State on Broadway is ready.

Several men have been mentioned in connection with the assignment of booking for the Shuberts. Edgar Allen, the Fox booker, is now mentioned, which jibes with the Fox reports. Allen is considered one of the most competent men in framing vaudeville bills. Others are also mentioned sub-rosa.

How many legitimate houses the Shuberts will have available for vaudeville appears a problem at this time, though the report says 15 of their own at present are in sight. The unusual number of attractions being withdrawn from the road is likely to make provision for the necessary theatres. The Shuberts claim the group of theatres figuring in the vaudeville invasion are fully equipped to handle regular vaudeville shows.

N. V. A.'S LAY MEMBERS.

The limit of 500 lay members permitted by the constitution of the National Vaudeville Artists has been reached. No more members of the lay class are now acceptable.

COHAN RESENTS ENGLISH DICTATION

"Pretty Tough," He Says, Speaking of Permit Plan.

When asked to express an opinion regarding certain statements reported to have been made at the Actors' Equity recent meeting to the effect George M. Cohan and other managers not agreeing to employ A. E. A. members exclusively on the "Equity" or "closed shop" basis, would have to get a permit from the Equity to play or produce in a few years, Mr. Cohan said Wednesday: "The so-called Equity shop is nothing more nor less than a 'closed shop,' regardless of what Mr. Emerson or any other member of the A. E. A. might say. I understand that an Englishman suggested that I be made an exception and they grant me a permit to play and produce."

"Well, all I have to say about that is, it's a pretty tough state of affairs when an American has to get a permit from an Englishman in order to earn a living in his own country."

HILL & DOCKSTADER.

Put in \$50,000 Each to Back Minstrel Show.

The deal pending between Gus Hill and Lew Dockstader calling for the joint ownership of a minstrel show has been closed.

Hill and Dockstader are equal partners, each backing the venture to the extent of \$50,000.

The name of the show will probably be Hill & Dockstader's Minstrels.

It is the intention of the partners to make the minstrel organization a permanent one, and to secure a theatre in New York as near Broadway as possible for an annual engagement.

CANTOR FOR FOX HOUSE

The last half of this week has Eddie Cantor at the Fox's Audubon, uptown. His Fox engagement, while under a Shubert contract, will depend upon the rehearsals of the new Century Road show designed by the Shuberts for the road and which will star G. G. G.

MICHIGAN LAW INVOLVED

Statute Covering Pure Advertising to Operate Against Road Managers Who Bill "Original Company" and Then Offer Inferior Players in Detroit—Complaint Is on Show Quality. Not High Box Office Scale.

LOCAL BUREAU ACTS

Detroit, Nov. 17.—Detroit is after the show cheaters. Michigan's Pure Advertising Law is to be invoked against them. The Better Business Bureau of this city has received a complaint against the practice of some theatrical producers advertising in Detroit that their plays are direct from New York "with the original company" when the company is not (Continued on page 2.)

\$175,000 WEEK PROFIT NEW ORPHEUM RECORD

Estimated Chain Will Net Between Five and Six Millions

San Francisco, Nov. 17.

On unquestioned authority the Orpheum circuit netted \$175,000 in its chain of big vaudeville houses week before last, topping all profit records of the circuit.

It is estimated the Orpheum, lately reorganized and capitalized, will show a net profit of between \$150,000 and \$200,000 for '20-'21.

Since the season opened the Orpheum houses in the west, as a general thing, have advanced the admission scale 25 cents.

ELSIE JANIS RETURNS

Will Re-open in London With Intimate Revue

London, Nov. 17.

Elsie Janis has returned to London after a 4,000-mile motor trip through Southern France, Italy and Spain. She will open here at the Queen's either Dec. 4 or 5 in a new revue which, while not exactly of a similar nature, will be along intimate lines.

Stanley Lupino will be her principal comedian.

TOURING MANAGERS PREPARE TO WAR ON "EQUITY SHOP"

Satisfied Casts Could Be Filled Without Union Players—Lively Sunday A. E. A. Meeting Discusses Issue—"Little Fellows" Worried.

CABARET DANCING PAIR EARN \$2,800 IN WEEK

Dickson and Hyson Secure 50 Per Cent of Cavour Charges

The doubt existing not so long ago that prohibition would close all of the leading cabarets in New York, may be removed in the knowledge that Hyson and Dickson, dancing at the Palace Royal, under a 50 per cent percentage split of the cavour charge per plate in that restaurant, secured \$2,800 as their share and salary for last week.

The Palace Royal has a cavour charge of 50 cents at dinner (7 to 9) and \$1.50 each at the supper time (after theatre).

Besides the dancing attraction, the Palace has the Paul Whitehead band for dance music, paying it a flat salary of \$2,500 a week. These two attractions are in line of the former floor show the Kalvain place maintained since opening, having done away with it at the opening of the current season. The floor shows cost about \$20,000 each to costume, and ran up a weekly salary of \$4,000 or more with an orchestra an additional cost.

FRANCS FOR QUARTERS.

Syracuse, N. Y., Nov. 17.—Edgar Weil, manager of the Strand, argues there must be a successor to Ponsi operating in Syracuse. There has been a sudden influx of French francs into the city, and the movie box office are getting their share.

"People pass them off as quarters," says Weil, "and they're worth about 10 cents each according to the present exchange—including war tax."

BECK'S DAUGHTER AT RENO.

San Francisco, Nov. 17.

Mrs. Helen Beck-Hoffman, recently married in New York to a stock broker of that city, has established a residence at Reno, Nev., preparatory to entering an action for divorce. It is reported and her husband will not contest the suit.

Mrs. Hoffman is a daughter of Martin Hoffman, president of the Orpheum Circuit.

An official of the Touring Managers' Association stated this week that in the event of the Actors' Equity Association placing the "closed shop" in force against members of the T. M. A., managers belonging to the Touring Managers' Association would immediately place the ban up against Equity actors.

The general plan of the Touring Managers' Association members as individuals will be to give notice to all Equity actors employed, where a contract permits. If the Equity "closed shop" is passed the T. M. A., according to the official, will not engage any more A. E. A. members.

When asked whether it would be possible to fill casts and do business without Equity people, the Touring Managers' official stated he had no fear of any trouble on that score.

The idea of the T. M. A. while not stated seems to beat the Equity (Continued on page 19.)

SEIZED IN DRUG CRUSADE.

Denver Prisoners, Said to Belong to Profession, Had \$6,000 Worth.

Denver, Nov. 17.

Dressed extravagantly and bedecked with jewelry, Hydney Greenwald, 35 years old, and his wife, Elizabeth, 34, both said to be professionalists, were arrested Tuesday while buying theatre tickets, following weeks of close surveillance by officers in connection with what is held to be one of the biggest dope rings in the history of Colorado. Five other persons were also arrested.

The couple's rooms at 32 West Fourth avenue were found to contain an opium smoking outfit and drugs valued at \$4,000, according to the officers.

Wireless messages, Ohio and New York auto license numbers, contracts and a suitcase full of letters disclosed possibilities which may lead to scores of arrests.

Following the arrest a raid was made on the home of Charles Williams and his wife, 2344 Lawrence street, from which the suspects had been trailed, and here a number of alleged dope peddlers were arrested.

The house was full of traps and secret hiding places and police say, has undoubtedly been a widely patronized distribution center for narcotics. About \$500 worth of dope and whiskey was found in the second raid.

100,000 RUBLES NIGHTLY PAID RUSSIAN OPERA SINGER

Benjamin Schlesinger Returns With Recital of Conditions Under Russian Soviet—Arts Given Preference Over Other Pursuits in Maintenance.

An idea of what the artistic movement in Russia under the Soviet regime may be, is furnished by Benjamin Schlesinger, head of the International Ladies' Garment Workers, who is a recent arrival from that country.

The artistic side of Russia, according to him, is gauged only from two of the principal cities, Petrograd and Moscow, where he spent the most time.

He declared that art, science, literature and the persons allied with these respective professions take precedence before anyone else in the empire. That is, in respect to food, bodily comforts and those conveniences which are not to be had by everyone in Russia under the prevailing conditions.

He says that a man like Schallapin, one of the greatest operatic singers in the world who was a Metropolitan opera singer at one time receives 100,000 rubles a night. (The ruble, formerly 10 for an American dollar, is now about 550 to an American dollar.) He sings with the regularity that Caruso does in this country, about three times a week. This 100,000 rubles enables him to have eggs, chicken, white bread, and to live in an environment appreciably better than the lot shared by others. It seems, he says, that the Soviet government takes into consideration the caprices of an artist and caters to them. At least it recognizes a singer cannot give as much of himself as he would want to unless he has the proper and sustaining nourishment essential to his personal comfort.

As early as Sept. 12, when Schlesinger was in Russia, he declared that the Moscow opera house was in full blast and operatic, ballet and similar performances were in full swing. The admission to the opera houses either in Moscow or Petrograd, he declares, cannot be bought under any circumstances. He says the attendance is doled out to various labor organizations by sending them coupons. These coupons are distributed to the workers by the labor leaders. As a result of this system, the opera is seen at least once every three weeks by every inhabitant. From this system it is estimated no man can go to the opera twice within a three-week period. Neither for money nor for any other consideration is an individual permitted to get more than his just share of entertainment under this rule, whether it be opera, pictures or the legitimate theatre offering drama or comedy.

Schlesinger explains the food rationing to men of special talents and gave the following schedule of rations allotted to artists, newspapermen, composers, doctors, lawyers, etc.:

Flour, 35 lbs. per month.
Butter, 3 lbs. per month.
Butter (margarine), 3 lbs. per month.
Sugar, 3 lbs. per month.
Tobacco, 500 cigarettes and half pound.
Herrings, 25 per month.
Cereal, 20 lbs. per month.
Rice, 15 lbs. per month.
Balsins, 3 lbs. per month.

In addition, where there are meat and vegetables to be obtained, these culch of men come in for an appropriate share.

Schlesinger says that though a man may be an artist, if his wife is not, she receives the share of food given to the ordinary laborer. That would put her in the class of people getting 6,000 rubles a month, a free dinner and a half loaf of bread per day.

He declares that the Moscow Hotel Metropol's ballroom has been converted into a picture house and that domestic pictures are shown. These are of a type mostly of the educational and instruct persons in the military purpose of living. He declares practically without exception every place of amusement is open to children without reservations.

Whether the Soviet government has taken the liberty of tampering

BERNHARDT DIVINE IN PLAY "DANIEL"

Play Would Have Failed Without Her Aid.

Paris, Nov. 17. Sarah Bernhardt registered another triumph here Nov. 9 when she opened in "Daniel" at her own theatre, playing the last two acts only in a reclining position. Once more she has been acclaimed the Divine. The drama is by Louis Verneuil and Sarah assumes the role of a young woman addicted to morphine. Arquilliere as Daniel's brother and Yvonne as the lover were both good.

The plot is weak. Daniel loves Genevieve, but sacrifices himself, believing her more happy in a marriage to his brother. This proves untrue. She is quickly drawn into an intrigue and Daniel allows his brother to think him guilty, enabling the wife to elope with the lover. Because of unrequited love Daniel becomes a drug fiend, dying while the brother seeks his pardon.

The play would be a failure without Bernhardt. A version produced in Brussels showing Daniel more active failed.

ROLLA A BANKRUPT.

Attributes Failure to Air Raids and Increased Costs.

London, Nov. 17. Ernest C. Rolla has been declared a bankrupt. The receiving order was issued at the instance of his fellow-manager, J. B. Mulholland. Liabilities are £30,000.

Rolla attributes his failure to air raids during the war when he was a tenant of the Empire and to the increased cost of production. "Oh Julie," at the Shaftsbury, cost £300 or £400 more weekly than it would have before the war.

Rolla introduced Elton Keys as a star in this play.

A. E. GEORGE DEAD.

London, Nov. 17. A. E. George died Nov. 10 in a nursing home. His last part was as Paul's valet with Mooreworth in "The Great Lover." He had appeared with all the big actors and managers.

PICKED FROM 24 SHOWS.

London, Nov. 17. Management of the Christmas Circus at the Olympia announces the show is made up of the pick of 24 Continental and American shows.

MARRIES PEEB'S NEPHEW.

London, Nov. 17. Elsie Craven, the dancer, has married Eustace Bethell, grand nephew of Lord Westbury. Neither is of age.

CAVALIERI RETURNING

Paris, Nov. 17. Lina Cavalieri and Muratore are resting in Bessmer, France, returning to America shortly.

Miss Bannerman Joins Chariot.

London, Nov. 17. Margaret Bannerman has left "A Night Out" to join a new production by Andre Chariot.

with art specimens in architecture, sculpture, etc., Schlesinger says that with the exception of the demolition of the statue of Alexander III, nothing else has been destroyed that could have been preserved. On this site now stands the figure of Karl Marx, "the Father of Socialism."

Schlesinger stated, American newspapers and periodicals are read in Russia, and correspondents wanting to get into Russia are assured of a welcome, providing they have not misrepresented Russia in the past.

PARIS OPERA STRIKE BREAKS OUT AFRESH

Government Cannot Interfere—New Wages Proposed

Paris, Nov. 8. The controversy which was considered on the wane early in the week has broken out with new energy, and the musicians and staff of the National Academy of Music (usually designated as the Opera) have declared their intention of fighting to the bitter end.

Delegates of the Federation du Spectacle have interviewed the director of Fine Arts at the Ministry, who explained he knew M. Rouché was as anxious to reopen the Opera as the strikers are, but he had no influence in compelling the management to accept clauses to which objection was taken or to change the offers already made.

The management has sent notices to a certain number of strikers inviting them to return to work on the following schedule of wages: Orchestra—First category, soloists, 12,500 francs; second category, second soloists, 11,500 francs; third category, ordinary, 10,500 francs. For 300 performances, rehearsals 15 francs, no deputies.

Chorus—10,000 francs per year for entire services, including performances, lessons and rehearsals.

Dancers—Second (row) quadrille, from 6,500 to 7,000 francs, maximum; first quadrille, from 7,500 to 8,000 francs, maximum; coryphées (front dancers), 8,500 to 9,000 francs, maximum; "petits sujets" (small parts), 9,500 to 10,000 francs, maximum; grands sujets, 10,500 to 11,000 francs, maximum.

Increase of 100 francs per year in each category until reaching maximum, with change of category after examination providing there are vacancies.

Stage Hands—25 francs per day. Dressers—20 francs per day. Modification of pension funds now existing.

Classical concerts are still being given in different parts of Paris and suburbs by the Opera orchestra in aid of their strike funds. M. Busser invariably conducts. It is understood he will not return to the Opera when the trouble is settled.

BILLS WITH FILM PLAYERS SOL LEVEY'S PALACE POLICY

Birmingham Picture Magnate Takes Over Former Sir Alfred Butt London House—75,000 Pounds in Stock Subscribed—Lord Lurgan Chairman.

LONDON CLOSINGS; WEST END CHANGES

"Wedding Bells" Out—"The Storm" Coming In.

London, Nov. 17. "Wedding Bells" closed at the Playhouse Nov. 13 when "The Romantic Age" was transferred from the Comedy. Arthur Boscher will produce "The Storm" at the Strand Nov. 23. Frank Carson and Dennis Eadie will revive "Milestones" at the Royalty.

Closings and changes at the West End theatre are to be frequent in the next few weeks.

"Jig Saw" finishes at the Hippodrome Dec. 11 to make way for the pantomime, "Aladdin." "Whirligig" closes at the Palace Nov. 27. "The Knight of the Burning Pestle" follows "The Grain of Mustard Seed" at the Kingsway. "The Right to Strike" moved to the Queen's Nov. 15 when "The Luck of the Navy" closed, and the last nights of "My Old Dutch" are announced for the Lyceum.

"Irene" is giving its 500th performance at the Empire. "My Lady Friends" at the St. James 100th, and "Mary Rose" at the Haymarket its 250th.

PRODUCING "MARY."

London, Nov. 17. J. L. Sachs has acquired George M. Cohan's New York production "Mary" and will produce it here shortly.

IN PARIS

By E. G. KENDREW.

Paris, Nov. 8. The new season of the Theatre de l'Œuvre was inaugurated successfully by Lucie Poo with a revival of the French version of Strindberg's "Crawlers," by G. Loeau, and Hoffmannsthal's "Elektra," the latter in verse by Giraud. An Ibsen season follows, and we are promised a work by Crommelynck. Mme. France Killa, a newcomer; Suzanne Despres, splendid tragedienne, and Lucie Poo hold the leads.

Paul Auguste Agnes, known as Sanga, has sold his interests in the establishment known as Theatre Buisson, Rue Fontaine, to Marius Soulie, known professional as Marcel. It was formerly a café concert, but the future policy of the little house is not given.

An American cantatrice, recently heard at the Opera Comique, received a claim for 25,000 francs from a local dressmaker, which she omitted to pay. The dressmaker had a seizure placed on the singer's trunk at her hotel, a maid being legally named as custodian. But the maid, faithful to her mistress, disappeared next day with the baggage. The lawyers rushed to Geneva and discovered they were on the wrong track, tracing the trunk at another place in Paris. But before they could obtain an order for their seizure for debt at this hotel in the Rue de Presbourg, the maid transferred them to the St. Lazare railway depot. It was found the boat train had just left. The singer engaged a swift automobile and she, verbed Cherbourg after the "Mau daniel" had lifted anchor. A tug was then chartered, and the singer, with the maid and baggage, got on board, sailing for New York.

George Kaiser, the German playwright, has been arrested, states a report from Berlin, for having appropriated articles in a furnished flat he occupied in Munich. His friends declare he was suffering from nervous breakdown and hoped to save him from prison by his transfer to a sanatorium. A play by Kaiser, "Europa," was being rehearsed at the Gross Schauspielhaus, but the premiere is now postponed.

Next year, at the centenary celebration of Napoleon, a stage version of the film, "La légende de

l'Aigle," by Georges d'Esparbès, adapted by H. de Furge, is promised.

M. Hasselman is returning to the Opera Comique as a chief d'orchestre, after having been for the past two seasons in the United States.

"Le Pas de Quatre" had a short dance at the Theatre Michel, and was ousted after a fortnight by a revival of "La Femme de Mon Ami," which held the stage of the Vaudeville during the summer. The three-act comedy of Y. Mirande and H. Gervais (reported in Variety when first produced at the Michel last season) is played by its creators, excepting Mlle. Cheirel, engaged at the Athenaeum.

The pantomime, Severin, has returned to Paris after a long tour and will appear in a new wordless play by himself, "Mains et Masques," which is to be created next month at the Olympia.

"L'Intruse" which revealed the talent of Maurice Maeterlinck in 1902, is to be revived by Lucie Poo at the Theatre de l'Œuvre shortly, one of the creators of the piece, Desmarets, being booked for the lead.

Elsie Ferguson is in Paris, on her trip round the world, now being on the return journey to America. She is scheduled to sail next week under her private name, Mrs. Thomas Clarke, and intends to appear on the legitimate stage soon after her arrival, also doing work for the films. Miss Ferguson has been to China for a rest cure and is enthusiastic about the country. She states she is now in perfect health.

The program at the Alhambra, from November 8, comprises the miniature operetta, "In Mari sans Femme," music by Claude Terrasse, with Angi Gril, Maxilly and Pierre Maudru, the Russian dancer Gavrilov, George Schreck, Du-four boys, Hornee and Gardiner, Buchanan, Whynes and White, Nicol and Martin, Laven and Cross, Artward Brothers, the Ketos, Speasell Bros. and Mark, Mlle. Lamy de Thierry and Louis Bourmestre.

Olympia—Jane Pierly, Mlle. Han-Awaka (harpist), Nurves Alanares dogs, Fichel & Scale, Maya and Gen (Japs), Alde des, the Weddons, the Marquise Four (comics), Leo (ventriloquist), Rockwell Troupe, Belgian Athletics, Clew Ruby's performing pig.

London, Nov. 17. Sol Levey, the Birmingham film magnate, has put through successfully the deal for taking over the Palace here, formerly managed by Sir Alfred Butt. Stock in his holding company to the amount of 75,000 pounds has been subscribed. The chairman of the company is Lord Lurgan.

There will be three performances daily. It is intended to stage acts bearing on films, being shown with casts as far as possible made up of players who have appeared in the original pictures.

Levey takes over the house in December and hopes to open it in February with the new policy.

TOM MCNAUGHTON BETTER

Leaves Liverpool Mentally Normal But Weak—Remembers Nothing

London, Nov. 17. Tom McNaughton returned here two months ago and entered a sanatorium at Liverpool, to recover from the severe nervous breakdown suffered in New York during the summer. Last week he left the hospital, mentally normal but physically weak. Now he is in the country with his wife's (Alice Lloyd) relatives. Miss Lloyd is with him.

An odd and unsuspected circumstance of McNaughton's illness is that he remembers nothing in connection with it. When ill in America his nervousness caused the comedian to appear erratic in speech and action. His trip to this side with his wife and a nurse, his illness at his Long Island home following McNaughton's collapse during the first performance of "The Magic Melody" at Syracuse, are a complete blank to him.

His physical weakness will oblige an attendant for a while.

SAILINGS.

Allen Atwell sailed on the "Adriatic" Nov. 10 to appear in England for Charles Cochran.

Bill Augustine arrived in San Francisco on the "Siberia Maru" last week. He was a member of the Denison Players and just returned from a tour of India with that company.

From San Francisco for Australia—Julius Jordan (Sonoma).

Nov. 18, from New York for London—Harry Tierney (Imperator).

Nov. 19—From San Francisco for Australia, Cameron Clemons (Sonoma).

Nov. 17—From New York for London, Morris Green (Adriatic).

Arriving at San Francisco on the "Sonoma" from Australia last week were J. D. Barton, La Rose and La Rose, Mr. Ransome, a member of the "Irene" company, and Mrs. Isabel Fraser, mother of Gus Polard.

Nov. 17—From New York for London—Helen and Josephine Tris (Adriatic).

Nov. 18—From New York for London—Renee Arbuckle, Fred Ward (Imperator).

Nov. 17—From London for New York: J. Stuart Blackton, J. G. Graham (Lasky), Mordaunt Hall (Fox), (Cymric).

TO PUNISH CAST CHEATERS.

(Continued from page 1.) the original one that created the rules of the play.

It is alleged Detroit often receives "No. Two" or some other kind of a troupe, but always at the regular New York scale of theatre prices.

Detroiters do not object to the prices, but they do object to inferior casts with misrepresentation in the advertising. In connection with the complaint against this sort of deception it is stated there is no objection to the price scales, but that at the Broadway rates Detroit is entitled to see the Broadway players after they have been advertised as the "original cast."

The Business Bureau has the complaint under advisement. It is the first of its class ever filed in this city and the procedure under it will have to be decided upon.

MOUNTFORD PROTESTS A. E. A. SURRAT RULING

Believe Case Should Have Been His.

Coincident with the serving of Valerius Surrat in a \$4,000 damage action by Walter Perival for alleged breach of contract when she played the Palace several weeks ago, there was registered with the Actors Equity Association a "strong objection" by Harry Mountford because of the A. E. A.'s participation in the dispute which Mountford claimed was within the jurisdiction of the vaudeville branch of the Four A's.

It is reported Mountford and James W. Fitzpatrick became much excited over the arbitration by an A. E. A. committee.

In reply to Mountford's demand whether they had assumed authority in a vaudeville matter the reply is alleged to have been made by Francis Gilmore that "it was a private arbitration." Mountford since then has been at loggerheads with Gilmore and the A. E. A.

The objection from Mountford appears to have followed publication of the case in Variety several weeks ago. Perival, dissatisfied with the decision against him, started civil action. Upon Miss Surrat's being served, the A. E. A. called on Perival to abide by the arbitration decision. He was verbally "advised" to drop the action following a complaint by one of the members of the arbitration committee.

The case arose when Perival joined Miss Surrat's act, "Scarlet and Black," this season. He had been engaged to appear in "The Open Book," which Walter Hest produced, at a salary of \$150 weekly. He left the piece to accept \$100 with the Surrat act because of the latter's long route. Just prior to the Surrat's opening, Miss Surrat mentioned a number of cuts. Perival, refusing to accept any cuts in his salary, left the sketch.

Perival agreed to arbitration of the case through a committee of the A. E. A. He asserts he was not informed of his privilege to appoint one member of the committee. Because of that feature which he discovered after the case was decided against him, he sought legal redress. The legal action is still pending.

BEARS RAID FAMOUS TO 45; REGULAR DIVIDEND IS ASSURED

Amusement Leader Crashes Under Pressure of Speculators' Rout—Bear Clique Blamed for Drive—Loew Breaks Through 18—Orpheum 23½.

MILES' ROYAL, AKRON, CLOSES NOVEMBER 28

House Reported to Have Lost \$60,000 Since Opening.

AKRON, Nov. 17. C. H. Miles' Royal theatre here will close Sunday, Nov. 28, according to a notice posted by Field Manager Challauber following a general inspection tour of the Miles houses.

It is rumored that the house has lost about \$60,000 to date, and with the present unsettled industrial conditions locally no hope for the house, which is situated in the outlying district, is held out for the future as a money maker.

Akron's speculation is reported as having shrunk 50 per cent. since the termination of the war, and the end is not yet in sight. According to local Rialto guests, the Goodfear plant, located about two blocks from the Royal, is expected to close down within the next month.

Miles is reported as having leased the Royal for either a period of 20 years at \$100 yearly rental or 25 years at \$100 a year, according to local sources.

The Royal opened as a new spoke in the Miles wheel playing acts a full week. After a few weeks the policy was switched to split week, the house settling with the Grand Cleveland. Five acts have been the last number played.

Five films were shown at the beginning of the season, but disappeared shortly thereafter. It being said that Miles had an agreement with Fox to supply first run features, but the poor showing of the house made a switch to less expensive motion picture additions necessary.

Pythor & When's Colonial, playing a full week of vaudeville, is reported as not having been affected by the Miles invasion of Akron.

All the amusement stocks broke violently Wednesday under a bear drive and the jettisoning of lightly margined speculative holdings in Times square. Famous Players-Lasky went to the startling low figure of 45, Loew breaking through its old low of 18½ to 17½ and Orpheum, which had resisted the pressure of the long decline, going to 23½. The previous low for Famous was 63½ last February.

The break in Famous Players came close upon the heels of the assurance of company officials that the directors would declare the regularly quarterly dividend of \$2 on the common stock next Monday when they meet. Other reassuring statements were to the effect that current earnings are running at \$4,500,000 which will show net profit at the rate of \$25 a share for the common after taxes and without figuring subsidiaries or \$30 counting the profits of these properties in which Famous holds a 50 per cent. interest.

These considerations had no weight apparently as against the market situation in the stock. The Times square contingent was heavily overbought on lightly margined accounts. When the market opened Wednesday at 56 and moderate pressure developed in the first hour, reactions of a point or two uncovered a mass of "stop loss" orders. This hastily throwing overboard of stock accelerated the drop and the tumble was not arrested until the mark of 45 was established in little more than an hour.

At this point "bargain buying" and covering of short operators for a profit brought about a rebound as sharp which carried the price back to a little under 50. Here selling broke out afresh and this price drifted back to 46, where it closed. The preferred broke 7 points to 71 on a single sale of 100 shares.

What happened in Famous Players was probably a repetition of the maneuver which has been popular since the long decline reached notable proportions. A group of professional bear operators sent the whole list until they find a soft spot—that is to say, a stock in which there is a large amount of weak speculative holdings on margin. (Continued on Page 23)

CABARET-VAUDEVILLE GARDEN SHOW UNIQUE

Ernie Young Gives Marigold Five-Act Bill

Chicago, Nov. 17. Probably the first out-and-out combination cabaret-vaudeville show in theatrical history is about to start at Marigold Gardens. Ernie Young having closed a deal with the Kiteles for a unique type of indoor cafe entertainment.

Young will book in a big show through the regular W. V. M. A. sources, consisting of four standard association acts and one big-time headliner. The acts will do two nights and no matinees, beginning at 8:30. There will be dancing after each act. There is to be no chorus and no entertainment besides the vaudeville and dancing by patrons.

Young's contract calls for the entire gross sale receipts, he to furnish the show, two orchestras, spotlight operators, crew, etc. His weekly expense will be between \$4,000 and \$5,000, with admissions at the gate 50 cents, except Saturdays and Sundays, \$1. There will be no cover charges.

The Marigold is within a stone's throw of the Chateau, backed by Pantages, and will serve as direct competition, there being no obligation to buy anything in the Garden after admission is paid. The Marigold has a big stage, thoroughly equipped, but a little remote from many of the tables in the spacious enclosed section. It is likely most of the vaudeville will be operated on the dance floor, acts being selected largely for availability in that style of delivery.

Meanwhile, long the featured orchestra leader at the Randolph Hotel, will direct a 16-piece dance orchestra.

BURCHILL BACK AS ASSOCIATION BOOKER

Former Ackerman-Harris Man Has North and South.

Chicago, Nov. 17. Tommy Burchill is back at a Western Vaudeville Managers' Association desk. The veteran Association booker, who recently withdrew from the Loew service after a brief superintendence of the Chicago end of the Ackerman-Harris book, has been appointed booking manager of the Southern and Northern routes, absorbing the books of Max Richards and Henry Shapiro and some of the time Sam Tishman has been handling. Richards and Shapiro remain as his assistants. Tishman, who has the Thirion circuit on his hands, lately turned over the Northern time to Richards.

Burchill was one of the best liked and best thought of bookers in the W. V. M. A. organization, handling the Ackerman-Harris book, and doing his share in running them into prosperity and valuable property. When Marcus Loew took over the A. H. but the old owners requested Burchill to continue and requested Loew to take him. He continued until his bookings had been almost entirely merged with the New York routings, leaving him without enough activity to warrant his further continuance. He was welcomed back into the Association and a place created for him.

COAST DANCING ACT.

Los Angeles, Nov. 17.

Julianne Johnson has forsaken the screen for the vaudeville stage and has taken as a dancing partner Paisley Noon. William Cladadiddle, a pianist, is the third member.

The act is booked to break in at the New Theatre, San Bernardino, Nov. 22.

Miss Johnson is one of the prize pupils of the Denishawn school.

SALARY ADVERTISED.

Troy, N. Y., Nov. 17.

An unusual feature of the advertising concerning the May With and With Family act, opening here this week at Proctor's, is the announcement the act costs \$1,500 a week. This is the figure named in Variety last week.

The act is held for the full week and is advertised. Five horses and seven people appear in the turn.

LOEW CUTS STOCK PRICE TO PATRONS TO \$21 PER SHARE

Offered to Cash Buyers at \$20 Following Stock Exchange Slump—Rebate to Purchasers at \$22. Open Market Operations Make New Price.

The stock selling price of Loew stock in the lot lots of the Loew theatre was cut Monday, from \$22, its former price, cash or installments, to \$21 per common share, 10 installments, and \$20, cash down. Instructions were sent out to Loew house managers from the general offices Monday with the reduced price to go into effect immediately and remain until further notice.

The house managers were informed in the circular letter the reason for the reduction was the stock market depression which enabled Marcus Loew to buy several thousands of shares of Loew stock on the market at a price which permitted him to sell it at the reduced figures quoted. The cause for the difference between \$20 and \$21 was given as the obvious extra cost of carrying the stock on the partial payment plan. The installment payments remained the same with the final monthly payment of \$1 instead of \$2 (at the \$22 price).

A letter was at the same time sent out to the Loew theatres with orders to have it read from the stage after each showing of the "Trailer" carrying the Loew stock selling announcement with the price on the film placed at \$22. Not sufficient time was permitted to change the (Continued on page 24)

DOROTHY MANNING WEDS.

New Orleans, Nov. 17.

Dorothy Manning (Manning and Lee) was married the other day in California to her sweetheart of her teens, whom she had not seen for six years. Right after a lovers' quarrel in those days she married another fellow and lived with him just 10 minutes, eventually securing a divorce.

Miss Manning is playing the Flanigan circuit, at the local Pan house last week. She has no intention of visiting from the stage.

EDDIE MILLER MARRIED.

Philadelphia, Nov. 17.

Eddie Miller and Helene Connors were married Aug. 4, last, with the news of it just released. Both are in "Cinderella on Broadway." Mr. Miller is of the Avon Comedy Four having joined it while with the show at the Winter Garden, New York.

Mrs. Miller's home is in Buffalo, N. Y.

KATE PULLMAN WITH AILS

Illness Ails will reopen in vaudeville, Nov. 21 with Kate Pullman taking Midge Miller place in the act. Ails will have the same jinx hand as in the former turn.

SHIP BAGGAGE RATES UP

Several of the coastwise steamship lines have advanced their rate for excess baggage from two to three cents a pound, figuring on an allowance of 250 pounds free.

This rate applies to traffic on the Ward Line and the ships of the Atlantic Gulf & West India Co., covering Panama and Havana. Before the two cent rate was set the baggage schedule was elastic and performers escaped charge for property up to 1,000 pounds. Now the weighing is strict.

TABS BUYING OLD STUFF.

Activity Evident by Call for Burlesque Material.

Tabloid producers are descending upon burlesque producers with offers for old and almost forgotten scripts, in some cases offering to buy outright or rent the books on a royalty basis.

The Tabloids are reported as being in demand in part of town houses that are being played small time vaudeville and pictures and the favor seemed to this form of entertainment about ten years ago seems about to begin a revival.

At one time the Tabloids nearly pushed small time vaudeville out of business in the Middle Western territory. The small town manager finding them cheaper and just as acceptable to his patrons as the four or five act small time vaudeville bill.

A local agent who has been operating in this line is now reported as being in the hands of the supply, and so they have invaded the burlesque office in to secure papers and bits that can be converted into tabloids.

SONG WRITERS' UNION ELECTS VICTOR HERBERT PRESIDENT

Members Pledge Themselves to Sign Only New Contract, Now Being Framed—Put Aside Proposal for Tie-Up With A. F. of L. for Present.

BUZZELL IN THE LIGHTS

Eddie Buzzell took up Eddie Cantor's role in "Broadway Brevities" Monday, a satisfactory settlement having been made between him and George LeMaire following his refusal last week to do the Cantor bits. Buzzell's name was put in lights in the big sign at the Winter Garden. LeMaire contending to feature the juvenile comic because of the added bits taken on by Buzzell.

Bob Nelson and Frank Cronin stepped from the Palace to the Garden Monday. Their piano specialty is a new hit in the show.

TANGUAY'S SPECIALISTS

Eva Tanguay is rehearsing her coming vaudeville turn. It will be an innovation for a star as much as Bubbly Henshaw and a jazz mouth organ player will accompany her, doing operatic 17-piece costume changes.

Jack Korman and Clarence Marks are writing her musical songs.

Linder Houses, Booked by Loew.

The Fox houses (Star, Comedy and at New Britain) booked by Loew Linder in the Fox office have been played in Joe Loew's books.

Linder intends devoting his time to the playing of his own acts.

The Song Writers' Union was formally organized Tuesday night at a meeting held at Keene's Club House. About 200 writers and composers of all classes of songs and music were present. The question of an immediate affiliation with the American Federation of Labor through either the Actors' Equity Association or American Federation of Musicians came up for discussion, but was temporarily laid on the table. The proposal calling for labor union affiliation and that the organization, which adopted the title of the Authors' and Composers' Protective Association, become unaffiliated as soon as the details could be arranged met with almost unanimous approval of the meeting.

All present signed a pledge that they would not sign any contract other than the official Authors' and Composers' Protective Association royalty agreement, following the drawing up and adoption of a new equitable form to be devised by a committee appointed for that purpose Tuesday night.

The following officers were elected: Victor Herbert, president; Grant Clarke, vice-president; J. Bodewalt Lampe, secretary; and Louis Hirsch, treasurer. Resolutions were made by Victor Herbert. (Continued on page 24)

IN AUSTRALIA

By Eric H. Gorrick.

Sydney, Oct. 21.
HER MAJESTY'S—"You Uncle." **CRITERION**—"Irene." Still playing to capacity.
PALACE—"Marie Tempest." **GRABAME**—"Brown Season."
TIVOLI—"The Saving Grace."
ROYAL—"Closed."
G. O. H.—"Stock company."
FULLER'S—"Musical Caravan." good act, should cut singing; Melva Trio, dancers, very poor; A. G. Falls, riot; Phil Percival, at the piano, very fine performer, needs new material; Miller and Ralney, songs and dancing, this duo have become very popular and are now in their fourth week; Brull & Hensley, in burlesque bits, very fine; Ray and Kath Devere, singers, just about passed this week; Yorkie Gray, female impersonator, pop time act; Vance and Gensing, in the novelty skit, "You Win," got the "bird" on opening; Marvellous Ponies, good act for the kiddies.
CRYSTAL PALACE—"The Jackaroo of Coolahong," Olive Thomas, "Love's Prisoner."
LYCEUM—"Roving Daylight," "Lord and Lady Algy," with Tom Moore.

Melbourne.
HER MAJESTY'S—Gilbert and Sullivan Opera Co.
ROYAL—"The Boy."
KINOL—"P. F. P."
TIVOLI—"The Girl for the Boy."
BIJOU—"Brightie & Carlton, Handy and Alphonse, Thurber and Thurber, Connors and Wynne, Neill, Cole, Connors and Paul, Maggie Dorkley, Tilton and West, Harrington Reynolds, Jr."
AUDITORIUM—"The Sea Wolf."
HOYT'S—"Checkers."
MAJESTIC—"Even as Eve."
OLYMPIA—"Wirth's Circus, Apollo's Zoo, Uyeno Japanese Troupe, The Jards, Flying Congroves, Jane Harmonson, Yessy, Wright, Bailey Brothers, The Winkills, The Howards."

NEW ZEALAND.

Auckland.

HIS MAJESTY'S—"The Bing Boys on Broadway."
OPERA HOUSE—Helen Charles Darwiniana, Ella Airie, Nelson O'Neill, Ken MacLaine, The Creightons, Quost and Newlyn, Brinkman and Steele Sisters.
TOWN HALL—Amy Evans and Fraser Gange.
Christchurch.
ROYAL—"Tilly of Bloomsbury."
OPERA HOUSE—Tilly Elliott, Yank and Jean, Bert Coleman, William Sisters, Burgess Revue Co.

"Irene" is still booming at the Criterion.

Winifred O'Connor has replaced Minnie Love in "P. F. P."

Rehearsals have commenced in Melbourne for the Hugh McInnes production of "Chu Chin Chow."

Vear Pearce and Ivy Shilling are to appear in "Maggie" at Tivoli, Melbourne, this month.

Herbert Rensen has left "Irene." He returns today to the States by the Sonoma.

Do Winter and Rose, presenting an "Indian Idyll" on the Fuller Circuit, will appear in that firm's Christmas pantomime at the G. O. H.

Miss Isabel Jamieson, formerly confidential secretary to Hugh J. Ward, leaves by the Sonoma to take up an important position in the States.

"Rinoh the Miller" will be the Fall pantomime in Melbourne. Arthur Denton, Edgely and Dave and The Littlejohns have been engaged.

Ben J. Fuller, governing director Fuller's, Ltd., has arrived home after a tour of the world.

Jamieson Dodge has been engaged for the production of "The Little Domino."

Bessie Henkey has joined the Fuller Stock Co. at the Majestic, Newcom.

"Julian" will be the next production at the Tivoli. George Tully and Margaret Swallow will have the leads.

Dorothy Brunton has joined the cast of "You Uncle" at Her Majesty's. Miss Brunton is shortly to star in "Baby Hunting."

"The Jackaroo of Coolahong" the last Wilfred Lucas-Shorley feature made in this country, is showing at the Crystal Palace. E. J. Carroll is in charge of the feature.

"Oliver Twist" was produced at the G. O. H. by Ben & John Fuller last week. The production pulled very good houses to this large theatre.

John D. O'Hara is appearing at

the Theatre Royal, Adelaide, in the record breaking production of "Lightnin'."

La Rose and La Rose left for America by the Sonoma Oct. 21.

It is reported that Hugh McInnes will build a stage in the Sydney Town Hall for the production of "Chu Chin Chow."

J. C. Williamson, Ltd., has acquired the Theatre Royal Proprietary Co., Ltd., Melbourne, at the rate of £2 1s. 6d. a share for the 40,000 £1 shares in the company. The company is to pay £20,000 in cash and the balance in yearly instalments over five years. The assets of the Theatre Royal comprise a long lease of the theatre, at present occupied by J. C. Williamson, Ltd. There is also a freehold. It is stated that the directors of the Royal had received an offer of an option over the shares at £2 a share within seven years from the Harry Richards Tivoli Theatre, Ltd. This offer, however, was rejected. There was also a third competitor. He has, however, remained in the dark. The purchase price works out at £195,200.

Wonderful business is being done at the Palace by Marie Tempest and Grabame Brown. "Mrs. Day" will be the next production, followed by "The Great Adventure." The articles are making their farewell appearance in Australia.

John McCormack left for England by the "Naldora" last week. He refused to be interviewed, but said he was sorry to leave Australia before completing his tour. Mr. McCormack (McCormack's manager) said McCormack had prepared a statement for publication abroad. The Adelaide incident, in which McCormack had been insulted during one of his concerts by the audience suddenly singing "God Save the King," was only one of a thousand petty annoyances which McCormack was subjected to in Australia.

"The Luck of the Navy" failed

after two weeks at the Palace. The play, which deals with spies, arrived four years behind its time.

"The Saving Grace" is having a good run at the Tivoli. George Tully and Margaret Swallow stand out in this production.

Chester Clute, who arrived here from New York July 13, is something entirely new in comedians in Australia. He shows the most clever originality in his characterization as the so-called "Madame Lucy" in "Irene," which has just completed its 12th week at the Criterion theatre in this city, and is still playing to capacity. The Williamson-Tail firm is preparing to star Clute in a number of recent musical and farcical New York successes. Mr. Clute has become very popular in this country.

Strella Wilson, appearing with the Gilbert & Sullivan Opera Co. at Her Majesty's, Melbourne, was married recently to Ralph Kreville, formerly leading actor with the Williamson Grand Opera Co. It is Miss Wilson's intention to continue her stage career. At the conclusion of her present engagement she will proceed with her husband to the U. S. A. where she hopes to make further appearances in grand opera.

C. F. U.'S MERGED

Trades and Labor Council of Greater New York Formed

In New York has been formed the Trades and Labor Council of Greater New York. It takes in the Central Federated Union of each borough.

The election of officers looks like a fight for control between New York and Brooklyn. The New York ticket with the election taking place Dec. 2 has for president, Edward J. Hannah; vice-president, Samuel Kohn; secretary, Ernest Rosen; treasurer, Willis Holder. Brooklyn's nominees are John Sullivan for president, J. P. Coughlin, vice-president; John Erickson, secretary; William F. Kehoe, treasurer. Sergeants-at-arms to the number of 10 have been appointed to handle the crowd on election day.

The theatrical affiliations will (Continued on Page 23.)

FRILLS AND FASHIONS

Irene Meara, one of "The Million Dollar Doll" at the Columbia, possesses plenty of pep and wears some pretty frocks, all of the soubrette kind. One was of blue satin brocaded in silver. The skirt consisted of many tucks with the material looped at the sides, forming pockets. Another dress after this same style was of silver cloth, trimmed with different shades of sequins and padded silk flowers. Blue silk draped the hem and also formed attractive knickers. The hat was large, of silver, lined with blue. Streamers hung from the back.

Mildred Cecil, who has a sweet voice and charming personality, made her entrance in a becoming suit of cream cloth. The coat was long with the high collar of mink, which also formed the cuffs.

Neat dresses were worn by the girls at the opening. The skirts were made up of lace, which came to the knee, from where hung streamers of ribbon. The bodices were plain taffeta, looped at the waist.

In harlem costume Irene Meara looked nice. The trousers were of silver tissue, gathered at the knee. The top was of lace, which fell to the knee, studded with rhinestones and rubies. A sash was of orange, with the hat close fitting, trimmed with vivid green feathers. Miss Cecil as Patina was beautiful in chiffon trousers, with silver draped around her figure, which ended in a train at the back. One side of the costume was decorated heavily with sequins. The headpiece was becoming, of silver, which stood high in front, while at the back plumes hung gracefully.

For the second "High Cost of Living" some of the girls wore magnificent costumes. "Purr" was in clinging black velvet, which had white fur forming bands on the skirt. The material continued into a train at the side, lined with green. Another gown good looking was Wine, made of draped gold tissue, with trimmings of grapes and flowers. Mauve tulle was gracefully thrown around the neck.

In this scene Miss Meara had mauve silk with feather tips trimming the edge and the cheeky little hat. Marty Dupree was neat in midnight blue chiffon with the hem scalloped. The bodice was of the same shade of sequins, with a rose pinned at the waist.

One scene reminds one very much of White's "Roundabout," where the girls come out of the department stores after shop-lifting and give the comedian the goods they have stolen.

The audience at the Colonial certainly corresponded with the weather Monday matinee, very chilly, and not until Phil Barker appeared upon the scene did they show signs of really thawing.

Faye Marbo was dressed in gold sequins and black net, which formed the undershirt, and a huge bow at the back. The hat was close fitting, with a feather plume drooping at the side. Very charming she looked in a gown of black sequins on a background of chiffon; around the waist a silver girdle was worn, while showing underneath were dainty knickers of black satin trimmed with silver braid. Her hair was adorned with a scarlet hanky which matched the feather fan she carried.

Elizabeth Brice in her satire of Ethel Barrymore wore a clinging gown of pink velvet, made on straight lines with the always fashionable train hanging at the back. Her other gown was of orchid shade of pink tulle, veiled at the back and sides with gold lace net; the bodice was of silver cloth, made long waisted, with brilliant forming the shoulder straps, which continued to the waist, where they joined a sash of chiffon characteristic shade.

The girl in Sarah Padden's sketch wore a simple dress of black velvet, tucked up one side, while at the other hung a bow with fringe for the ends. The neck was square, trimmed with an edging of lace. Afterwards this was exchanged for an evening gown of green net, with the bodice of iridescent sequin made high in the neck, finished off with a rose of silver. Miss Padden's gown was made the same, only in a different shade, hers being orange.

Charming is the little offering of "Summertime" at the 5th Avenue (first half). The comedian could be taken for Ernest Trues's double. The sketch contains two women, both becomingly gowned. "The Movie Vamp" in it, as she describes herself, wore black satin, which had the panel effect back and front worked with silver stitching. The panels were laced together at the side with silver braiding. The top of the gown was quite plain, made high-necked, finished off by a tight collar. The hat was close fitting, of silver cloth and satin, with paradise sweeping from the side. The other young woman was quite sweet in powdered blue chiffon, which had two wide bands of the same shade of silk on the skirt. Silk flowers made a trimming, while the tight fitting bodice was of silver, caught in at the waist with a sash of rose pink velvet.

Madge Mattland made no change in her costume except to remove her hat, which improved her appearance. The dress was of gold tinsel, made on straight lines with a narrow girdle tied loosely around the waist. An undershirt of pleated chiffon showed beneath the gold and would have looked better somewhat shorter.

Grace Leigh (in "Cherie," with Clayton White) looked smart in a clinging gown of jet over a foundation of black satin. Grey chiffon formed the sash, with the ends hanging below the skirt. The hat had Paris written all over it, made of black satin with the brim turned up at the back, from which grey plumes hung.

Minnie Allen (Montgomery and Allen) was chic in black panne velvet made very short. It had gathered panels at the side, of silver beads. The shoulder straps were bands of brilliants, continuing down the front of the bodice, joining together at the waist as a sort of girdle. Her other costume was of steel beads, two-tier effect, the edges outlined in square pattern of rose pink beads. A train hung at the back, caught with a big tassel at the hem. Skull cap of blue sequins formed the headpiece, with loops of steel beads under the chin.

The Lerner girls made a pretty appearance in green net frocks, which was veiled over skirts of iridescent sequins, which also formed a small panel in front edged with feathers. The bodice of green satin had the one-sided effect of silver sequins; either were the shape of the silver hats, with bunches of green feathers at each side.

N. V. A. COMPLAINTS

George L. Rockwell (Rockwell and Fox) against Mottrails and Bonds. Rockwell alleges the team is infringing on the style of the Rockwell and Fox act. Rockwell describes the alleged infringement as consisting of a comedian plays the part of a downtrodden wife upbraiding her husband for his neglect.

Sam Morris against Armand Kala, that Kala is using the title "Temptation" and a certain style of act, that Morris claims he conceived and introduced he (Morris) talked over with Kala several months before Kala act was produced. Morris sets up a prior right to the title and theme.

The case of Gotty and Taub against Allen Spencer Tenny, in which Gotty and Taub alleged

Tenny failed to deliver certain material to them, has been dismissed, following an N. V. A. investigation.

Chas. T. Brown and Al Green (Monarch Comedy Four) against Ray Lynch. Alleging Lynch is doing an act that infringes on the title and all of the material of the Monarch Comedy Four.

Pope and Uno against Roberts and Roberts, that the latter are infringing on business in the Pope and Uno act, described as "good night, dog, the dog going to bed and covering himself up."

AILS TO OPEN.

Following the controversy at his "play or pay" contract, Robert Ails will open on the Orpheum Circuit Nov. 29 at St. Louis.



JEAN MOORE

This talented young actress is touring in the South with the "Bud-dies" company, playing the role of Julie and singing exceptional hits in city after city.

The following newspaper criticism from Augusta, collected at random from hundreds, is a fair sample of what the press thinks of her: "Jean Moore, as Julie, the little French girl, was charming, and it is impossible to see how anyone could have handled the part with more archness, tenderness and spirit. She is not only beautiful and a fine actress, but also possesses an exceptionally good voice."

SONG SLIDES TO AID SHEET MUSIC SALES

Fred Fisher Has Screen Celebrities to Pose.

Are the song slides coming back? As a means of boosting sheet music sales the music publishers are resorting to all sorts of devices. While some have been so resigned that they count on their mechanical royalties for their revenue, the still fighting ones are adopting the time honored song slide method with a new variation. Fred Fisher has secured two picture stars, Virginia Lee and Percy Marmont, to pose for his "Broadway Flow" number, and a couple of the other publishers are understood to be following suit.

Sheet music sales are once more slumping, according to the majority, and picking up according to a few who have popular hits in their catalogue. One thing is certain—the public will pay 20 cents a copy only for hit numbers.

There also seems to be a common grievance among music men in regard to their mechanical royalty returns, some charging they are being "gapped" on that angle from 25 to 50 per cent.

ALBANY-BUFFALO CUT.

P. S. C. Decision Reduces Rate \$3.20 Per Person.

Troy, N. Y., Nov. 17. The Appellate Division of the Supreme Court Third Department, handed down a decision last Wednesday directing the New York Central to immediately file with the Public Service Commission, Second District, a new schedule fixing the rate of fare for way passengers between Albany and Buffalo at 2 cents a mile.

The present rate is 3 cents a mile. Court action was instituted by the Commission last July when the railroad refused to obey the Commission's order to reduce the rate of fare from 3 to 2 cents a mile. The court in its decision said that the rate of 2 cents a mile was a charter provision and a condition which the railroad accepted along with its franchise. The case will be immediately appealed by the railroad and carried eventually to the Supreme Court of the United States, but it is confidently expected that the decision of the Appellate Division will be upheld.

The decision is very important from a theatrical standpoint, if it is upheld, because it will mean a reduction of fare between Albany and Buffalo of about \$3.20 per person.

BENEFIT FOR WAR VICTIMS

A benefit performance was given at the Shubert Sunday night for a fund in aid of disabled soldiers under the auspices of the National Disabled Soldiers' League. The performance itself was under the management of Harry Mountford and James W. Fitzpatrick, both of whom were announcers.

A number of acts from the Winter Garden appeared, the show running smoothly. Part of the bill seemed supplied by Mountford. Several pictures were sold by Burr McIntosh in aid of the fund, the total for which amounted to around \$1,500.

Advertising in a special program is credited with bringing in most of the proceeds. The house drew but sparsely from the general public and around 5 o'clock a bunch of tickets was given away. Sections of the lower floor were reserved for disabled men.

An address was made by Hon. Thomas L. Chabourne who introduced a bill in Congress at the last session for the benefit of wounded men.

RIVOLI ADDS AN ACT.

Toledo, Nov. 17. The Rivoli, now, and booked by Gus Sun, is now playing screen acts with a feature film, it having lately added an act to the regular program.

An innovation is the ballroom in the theatre building where patrons are permitted to dance.

Plimmer's Added Bookings.

The Walter Plimmer Agency has secured bookings for the following: The Coral House, N. Y.; Family, Shamokin, Pa.; Lyceum, New Britain, Conn.; Community, Catskill, N. Y.; and Majestic, Williamsport, Pa.

GUS SUN LINES UP 150 HOUSE COAST-TO-COAST AFFILIATION

Acquires Bookings for 95 More Theatres, Said to Be Bound for Ten Years—In Huge Small Time Combine Are Consolidated Amusement Co. of K. C., Bert Levy's String, Christy Circuit, Kellie Burns and Sun's List.

ASTORIA, ASTORIA, 3,000 SEATS OPENING

Big Pop House Said to Be Backed by Schwab.

The Astoria, Astoria, I., a new 3,000-seat house built by Ward & Glynn, opens Nov. 22. The Astoria cost \$100,000 to build and ranks as the third largest vaudeville theatre in Greater New York, in point of capacity. Those larger are Loew's Met in Brooklyn, with 4,200, and H. R. Moss Coliseum, Washington Heights, N. Y., with 3,800.

Philly Marcus will book the Astoria, which will play six acts and pictures on a weekly split. The Astoria will have an orchestra of 11 pieces, claimed as the largest for a pop house in Greater New York. This will be under the direction of Ben Nelson.

Thos. W. Lamb was the architect. Besides being modern in construction as regards the interior, the dressing rooms have been fitted with all modern conveniences. There is also a green room for the artists. The scale will be 50 cents top.

Glynn & Ward control four Brooklyn houses, the Century, Alhambra, Nestrand and one other. They are reported to be backed by Charles Schwab.

The Stranway in Astoria, booked by Hammer, playing pop vaudeville and pictures, is about two blocks away from the Astoria.

NEW LOEW'S FOR N. O.

Southern City Reports Mammoth House, Loew's Finest.

New Orleans, Nov. 17. The Loew Circuit is to have its finest theatre in the South built here, it is reported. It will surpass the new Loew's at Memphis.

The site is on Canal street, between University place and South Rampart, in the same square as the new Orpheum. It will be one block from the location Pantages has selected for his new house.

The Loew plot extends from the Pickwick Club to the Empire theatre.

LOEW'S 2D IN ATLANTA.

Atlanta, Nov. 17. It has been announced a new Loew theatre will be erected in Atlanta and that work would start before the holidays.

This will make two Loew houses in Atlanta.

The increase in the business of the picture theatres in Atlanta seems to justify the addition of another large theatre to take care of the demand. The Purity, Hialto and Criterion are the only theatres playing and maintaining first class picture policies.

The completion of the new Metropolitan and Howard may hurt the smaller houses. The Metropolitan is a Samuels house, as is the Criterion, while the Lynch interests control the Hialto, Purity, Strand and Vaudeville and will operate the new Howard. The Strand and Vaudeville are small houses, but the Purity and Hialto are first runs with orchestras.

THEATRE MANAGERS' C. P. U.

Minneapolis, Nov. 17. Burton Meyer, manager of the local I. stages, has been named president of a recently formed organization of managers of Minneapolis vaudeville and legitimate houses. The purpose of the association is to secure concerted action on matters affecting all members.

Recently the musicians threatened to strike, but finally the managers met the union's demands, although in one case the orchestra was dispersed with and entrance music furnished by one soloist.

Springfield, O., Nov. 17.

Gus Sun has made a booking connection, together with his own houses, of over 150 vaudeville theatres, playing from coast to coast. The actual number mentioned by the Sun headquarters here as lately added is 95. They include 30 houses booked by the Consolidated Amusement Co. of Kansas City; 19 houses booked by Bert Levy, of San Francisco; 12 houses booked by the Bert Christy Circuit, looking out of Salt Lake; 21 houses supplied through the Kellie-Burns office at Seattle, besides Sun's claimed individual additions, nine new theatres (three located in Chicago) added to Munn's Chicago office, 12 additions on the books of

(Continued on Page 19.)

KUSSELL SUED FOR \$1,000.

Jack Walsh Jr. and Vera Law have begun action for \$1,000 damages in the First District Municipal Court against Dan Russell, the vaudeville manager. The plaintiffs allege a year's contract dating from April 25, last, at \$50 weekly each, ending for Russell to pay also their railroad fares.

The complainant alleged a breach of contract. Russell through Julius Kender, counters that vaudeville managers refused to play them.

Russell in a letter to the complainant's attorney avers the matter came up before the Vaudeville Managers' Protective Association and was decided in his favor.

LABOR LEADERS BAILED

Minneapolis, Nov. 17. The four leaders of organized labor in this city who were jailed in connection with the Wonderland theatre boycott case have been released on bail. The Wonderland was declared unfair to organized labor and was picketed.

After some time an injunction was obtained restraining the Trades and Labor Assembly from continuing this practice. When the weekly organ of the assembly questioned the fairness of the injunction the four labor leaders were cited for contempt and imprisoned after failure to pay a fine of \$125 each. The case has been appealed.

DIAMOND AND GIRLIE SPLIT.

Maurice Diamond and Lola Girlie (formerly Lola Girlie and Co.) have mutually decided to dissolve partnership following the current engagement at the Audubon. The combination was formed seven months ago.

Diamond goes with "Here and There," which opens next Monday in Springfield, Mass.

TWO MORE SUNDAYS.

George W. Boyce has leased the Montauk and Lexington Avenue opera house for Sunday shows. Beginning Nov. 21, concerts will be played at each on Sundays, booked by Billy Atwell and Joe Shea.

The Montauk will not play a matinee. Nine acts will be offered at each house.

PARK A PUBLIC NUISANCE

Minneapolis, Nov. 17. A small group of residents of Columbia Heights, a Minneapolis suburb, have filed protest against the operation of Forest Park, on the ground that the resort is a public nuisance.

There is a dancing pavilion at the park, also an air dome showing motion pictures and offering tales. It is thought the underlying cause for the protest is the fact that the park has been used for meetings of union labor and for campaign meetings of the Nonpartisan League.

LOTS OF THE PHONOGRAPHS

VINCENT LOPEZ

and His
KINGS OF HARMONY
WITH PAT ROONEY
(Nov. 18) REGENT, N. Y.

MILES CIRCUIT WILL HAVE ITS OWN BOOKER

May Continue, However, in Pantages Office.

The C. H. Miles Circuit is to have its own booking man shortly. C. H. Miles, who has been around New York some days negotiating for someone, is reported to have made a selection. The name of the booker is not disclosed.

Miles is said to have settled upon the booking man desired by him several days ago, but Walter Keefe, who books for the Pantages Circuit in New York and also has been handling the Miles books, objected to Miles' choice.

If the Miles houses remain in the New York Pantages booking office Keefe will exercise a supervision over their bills, regardless of who may be booking them.

At the Pantages office Keefe said he might have an assistant, and added the Miles booking contract with Pantages is for 21 years.

The Miles houses are located in Detroit, Cleveland, Akron, O., and Schenectady, N. Y. The latter town is a three-day stand, with no split connection near by. The Miles Royal at Akron closes next week. It was lately opened. Miles has a half week in Detroit that would be a block to his independent booking out of New York, having two houses in Cleveland.

LOEW'S 7TH FLOOR OFFICE

With the completion of the Loew's State at Broadway and 45th street, the general offices of the new Circuit, excepting the booking department, will be on the seventh floor, extending from Broadway through the office building and over the top of the theatre. A combination office building and theatre is allowed one floor over the theatre portion.

It is expected the State theatre will be ready about next May. The Broadway stores' front may open around March 1. The office building is to be completed first.

Rentals for office space in the State now range from \$4 to \$10 a square foot. The low price is obtained for some rear offices of small dimensions, the average price of \$5 throughout the building, and the top \$10 for the show window space abutting along the Broadway front on the first and second stories.

Loew's booking department will be on the 45th street annex of the State that is to be finished about the time of the opening of the office building.

BOOKING CONGESTION.

As the days pass the congestion in vaudeville bookings of the leading big and small time circuits around New York takes on a most decided tone.

Not alone the booking men state the condition as a fact, but the agents confirm it through their growlings at inability to place open turns.

The big time situation was brought about through haste in placing available acts early in the season when the supply looked scant. The small time is merely suffering (or benefiting) from an oversupply coming into New York of late weeks by reason of their rush to secure a New York opening and finding the small time vaudeville market.

MURPHYS MAKE UP.

New York, Nov. 17. Vincent Murphy, the vaudeville manager and his wife, are reported to be making up for the loss of their son, who is in the service, by appearing in a vaudeville act. They are booked for a tour of the country.

ANOTHER COMPLAINT AGAINST PAN TIME

E. W. Wolf Charges Keefe, Pantages, With Bad Faith

Complaints of contract breaking and charges of bad faith continue to pile up against the Pantages circuit. The latest to allege unfair treatment by Walter Keefe, Pantages New York booking representative, is E. W. Wolf, a vaudeville producer. Wolf in a complaint filed with the Vaudeville Managers' Protective Association, claims he was paid \$125 less than he should have received, according to contract, for his act "Ting-a-Ling," at Miles, Schenectady, the first half of the week of Nov. 1. This deduction was made by Arthur Unger, manager of Miles, Schenectady, according to Wolf, despite Wolf having explicitly told Unger over the phone if the act was to be played for the full three days of the engagement, the full "split" salary of \$300 must be paid.

Sam Baerwitz, Wolf's agent, booked "Ting-a-Ling" for the Miles house through Keefe to open Nov. 1. The act played Amsterdam, N. Y., the split previously. Gunther and Powell, two principals, quit there Oct. 28. Wolf received a telegram from the manager of "Ting-a-Ling" Oct. 31, telling him of the two principals leaving. Wolf tried to get Keefe on the phone, but could not, it being Sunday.

Wolf engaged another team, Berlinger and Bauers, at \$200 a week. Gunther and Powell had been receiving \$125. Wolf claims it was his idea to get as good an act as possible, so as to protect the management of the house at Schenectady.

Berlinger and Bauers were accordingly sent to Schenectady where they arrived Monday. Wolf also wired Unger of the substitution. Monday morning Baerwitz visited Keefe to explain the Berlinger and Bauers substitution. Keefe immediately proposed he would play the act but only pay \$100 for it for the three days.

Wolf was informed of Keefe's proposal of a \$200 cut and Baerwitz, acting on instructions from Wolf, told Keefe if the act was played at all it must receive \$300. Baerwitz added that Keefe could get another act if he cared to. Baerwitz says he made this perfectly clear to Keefe, that if played the act must get full salary but would not open if Keefe said not to.

Wolf called up Schenectady after the matinee Monday (Nov. 1) and Unger in reply to Wolf's query as to how the act went, passed the turn, mentioning the substitution. Unger then offered to play it the rest of the three days for \$175. Wolf refused this proposition. Wolf claims he particularly made it clear to Unger if the act played the night show, the Miles house would be held responsible for the three days' salary of \$300, offering at the same time to permit Unger to close the act then and there (Monday afternoon).

Wolf says he asked Unger to put Mrs. Kinney, the manager of "Ting-a-Ling," on the wire, but Unger hung up on him. Wolf called up Schenectady Monday night to inform Mrs. Kinney the act was got to play unless it was agreed the full \$300 should be paid, but was informed Mrs. Kinney was not in the theatre. Later Mrs. Kinney informed Wolf she had waited an hour for a call from him, after he (Wolf) had been talking over the phone with Unger.

When Wednesday came the act was paid \$175. The \$175 was accepted under protest and a complaint filed with the V. M. P. A.

"Ting-a-Ling" carries five people. It is playing at one of the Fox houses this week.

COUNTERFEITING MUSIC

Charged with counterfeiting 11,000 copies of "Herdanella" William C. Hodges pleaded guilty in the United States District Court in Los Angeles, Nov. 8, and was fined \$100. The copies were said by Hodges to be 10 cents each. Fred Fisher, Inc., brought the charge.

The Music Publishers' Protective Association is investigating other matters of sheet music counterfeiting.

MCCARRON PLACED.

Los Angeles, Nov. 17. John H. McCarron, well known among the vaudeville set, has been appointed personal representative of Louis B. Mayer.

This will be McCarron's entrance into pictures.

SPORTS

Probably the greatest act of gameness the New York football fans will see this season took place at the Polo Grounds during the struggle between Cornell and Dartmouth, in the person of Robertson, captain and left halfback of the Dartmouth team.

Four weeks previous to that game Robertson suffered a broken collar bone while playing against Penn State. It was doubtful up to the time for the kickoff whether he would lead his team against Dartmouth's warriors—but in there he was until close to the end of the first half, when he was withdrawn following a terrific tackle made by two warriors of the Red and White, though it was only after much persuasion Robertson was induced to leave the field.

Last year, on the same field during the game still talked about, the Penn-Dartmouth battle, which ended in a one point victory for the latter, this same player had his leg broken and was out for the rest of the season. Coming back this fall for more punishment, Robertson got it, but is still going like a house afire (a ft running mate to Gipp of Notre Dame), and he was responsible for the first six points registered against Cornell after several short dashes and a final one of 30 yards for the touchdown.

You can doff your lid to Robertson—it takes a lot of what is commonly known as "guts" to come back and play up to form after you've once "got it," and he's still got a couple of tough games to go; also in passing don't forget Gardner of Rutgers, who after being laid up with injuries, entered the fray against Nebraska on Election Day when the tide started to go against his team.

It's a great game and there are a lot of great boys playing it.

Football as played (from the stands) by the boys around Times square is a great institution this fall. Half of 'em don't even know who is playing while the other half don't care—so long as it's a game—

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CHICAGO 14
FRED MANN'S
RAINBOW GARDENS
1341 N. LAUREL ST.
CHICAGO 14

as the main attraction. The Dutchess A. C. opens this week at Cohen's Rialto in the same city. His Morris is opening a club, the Beacon A. C. at Newburgh. Three American Legion posts in Albany have incorporated a company to stage bounties and other entertainments and are attempting to secure the state armory for bouts.

There will be no baseball war next season, the magnates having buried the hatchet and Dan Johnson taking his five loyal club owners into the fold and expressing himself as well pleased with the selection of Judge Landis of Chicago as the head of the baseball tribunal which will be a court of final appeal to settle all internal disputes between the various organizations of the big leagues.

The Judge will remain on the bench and has stipulated that the \$7,500 which he receives as a public official, shall be deducted from the \$50,000 a year that he will collect for his services for the baseball people.

By getting together and agreeing on the Lanier plan of reorganization the baseball magnates exercised great perspicacity and wisdom. They will avoid thereby a repetition of the ruinous conditions that prevailed during the days of the outlaw Federal League when ball players just sat back and accepted the offer of the highest bidder, and players who were all in and not fast enough for Class A leagues were signed up for three-year periods with the first year's salary placed in the bank as a guaranty of good faith.

"Battling" Leonard, bantam champion of Pennsylvania, is out with a 4-0 to Pete Herman, the bantam title holder. Leonard offers to make 18 ringside for the champ and shows an impressive record to substantiate his titular predilections. He has a K. O. over Sammy Noble in 11 rounds, likewise "Indian" Russell in four rounds and claims newspaper decisions over Pat Moore, Battling Murray, Bobby Doyle, Mickey Russell, Max Williamson and a four-round knockout of Mike Brito.

The Dempsey-Carpenter Contest Co., which will promote the Dempsey-Carpenter bout, incorporated at the Secretary of State's office at Albany Monday. Kilbourne Gordon, Martin Turner and Nathan Vidaver are the directors. The company is incorporated for \$10,000, with the capital stock of 100 shares. Gordon and Martin hold 25 shares and Vidaver 50. Vidaver is the prominent theatrical attorney. This corporation is distinct from the one controlled by Tex Rickard which operates Madison Square Garden.

A new boxing club will open its doors to-night (Friday) on 34th street, between Lexington and Third avenue. It will be called the Pioneer A. C. Hugle Le Blang, the theatre ticket man, is president; Matty Zimmerman, treasurer, and Charlie Doermer, matchmaker of the new organization which will conduct bouts at the home of the former National A. C. of Horton Law days.

The opening card will have Billy De Fox of St. Paul, and Gene Delmont in a fifteen round feather-weight clash preceded by two ten round and two six round preliminaries. The prices will be \$2, \$3, and \$5.

Jack Dempsey, heavy-weight champion of the world, will be in De Fox's corner as chief second.

MAYBELLE TO CROSS.
Chicago, Nov. 17.

Mlle. Maybelle left Chicago for her semi-annual trip to New York, where she will stay for about ten days, then sailing for Europe.

Mlle. Maybelle was called to New York to consult with several producers on some of their new productions.

NOTES FROM CHICAGO.

Sammy Fishman, head booker of the Thielon Circuit, who has also been superintending the booking of the small Interstate Circuit, relinquished the Interstate bookings to devote his entire attention to the Thielon lists. Mr. Fishman also owns an interest in the Vaudeville theatre in Ottawa and Bloomington. Max Richards will have charge of Interstate bookings.

Detzel and Carroll, with the Gus Hill Minstrels, leave that show in two weeks to return to vaudeville under the direction of Alf T. Wilson.

JACK LAIT—HE SAYS
UNION SQ. IS ROUGH

Thinks Stock Burlesque on 14th St. Has Something on Wild Days of Wild West—East Side Favored.

Running stock burlesque on East 14th street is not a de luxe business at best. And maybe that goes double for running a show paper on West 44th street. But a business, to an extent, is what it tries to be, rather than what it thinks it has to be. The Union Square stock company has a lowbrow outfit out front to contend with; it not only contends with it, but entirely outclasses it, on the stage.

Out in Chicago, in the old days of Whiskey Row, the Haymarket district and Hinky Lee's levee, smoky burlesque ballyhooed their live bait for the dimes of sailors on a spree and cattle rustlers smelling of fertilizer. But never, in the glad days when the West stood for murder and grime and jackrolling, did the bleary eyes of the soggy suckers in the submerged sections are such free and easy sights as this week's carnival of censorious ginger at the hallowed old hall of New York's grandest theatrical traditions.

It made a purist sigh for the hotheadedness of a generation back as Quakerish prudery. Mille De Leon would have tut-tutted at May Dix's insidious maneuvers. The original Little Egypt might have blushed at Hattie Reed's scene when taking an "electrical" treatment.

This Dix bomb is a dangerous woman. She made a shocker; and almost frightened stranger take to her because she is a sassy girl with red hair and a tippa nose and a figure—more than a figure—a physique. She certainly is pretty—rough, but pretty. She has a voice of far from angelic mellifluousness, but she has an audacious manner which, the rarer it grows the more it makes one forgive it. If all the dardrelins in the troupe were Dix it would be Pyrrhic and what you call naughty, naughty. But, alas, some of them are Joe Rose and Laura Houston. The prima donna Helen Altair an amazingly reserved and talented girl for such company, needs no apologies, for she keeps herself apologetic and does her decent numbers in never less than respectable attire and manner.

Mrs. Dix, toward the close of the first half, came forth in a white Keltorian, with a nickel's worth of a transparent show draped about her shoulders. Now and again she ingeniously removed the shawl and struck an innocent expression. The costume was of cotton, which was unfortunate; the lines it revealed deserved silk. That number alone may change the name of the historic home from Union Square to Union Suit. Later, when she started roasting the comedians, she showed that her build had power as well as lustre. What more could a man ask than that—a perfect woman?

Considering that the risk at the gate was \$110, there might have been less cotton and more silk in the whole show—on and in the show. The chorus was economically clad at all times from the point of yardage, but when the babes did wear socks and flappings they rooked of ballyhoo. The only class in the girls' equipment was their gold teeth. Cotton underwear and gold teeth make a combination like corned beef and cabbage, so representative of the common people whom Abe Lincoln loved but seldom visited.

Tom Howard, principal comedian, a dry fellow, is credited with the book. It is no credit. Rose, in Dutch, is his chief assistant. If Rose said "Ray, what the hell is the matter with you?" once, he said it 60 times, and the damns were as thick as the lights. Those lights, by way of passing, enacted a variety.

(Continued on Page 3.)

WOULD BUILD 2 HOUSES
ON OLD BISMARCK SITE

Eitel Brothers Offer Randolph Property to Shuberts.

Chicago, Nov. 17.
Eitel Brothers, owners of the Randolph Hotel (formerly Bismarck) are said to be in New York negotiating with the Shuberts for the tearing down of the hotel and the building of two theatres on the property.

The Eitels are very anxious to have one of the theatres called "The Marigold" after their outlying cafe and summer garden. Several theatre men on being interviewed say that the deal for theatres on this property is not legal as the rental is prohibited.

CHICAGO NOTES.

Chicago, Nov. 17.
Ray A. Pearce, for the past ten years city passenger agent in Kansas City and St. Louis for the Chicago & Alton R. R., and well known among the theatrical world, has recently been appointed special passenger representative of the Chicago & Alton R. R., with headquarters in Chicago.

The North American Cafe, for years one of the leading cultural cafes of Chicago, has been turned into one of the largest cafeterias in America. E. G. Wittberg, manager of the cafe, is still in charge.

Bobby Vail and Margie Challa have teamed up and will be presented in vaudeville in a new act by Jack Lait.

William Rosenbaum, manager of Jones, Linick & Schaffer's Rialto, has just completed a new N. V. A. room for the convenience of the artists. It is furnished with a phonograph, piano, and writing desk and all the conveniences to make the performers feel at home.

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Next Door to Colonial Theatre, 30 W. Randolph St.
CHICAGO

LAST WEEK THE FOLLOWING HEADLINERS ARE HERE
Billy Johnson, Dave Edmister, Cliff Work, Lew Gorman, Gene Harvey, Jack Finn, Joe Carroll, Pete Detzel, Dan Frankel, Frank Clark, Morris Bitter, Arthur Fisher, Sam Hart and Charles Victor Yates.

TOM POWELL
Says:
BECKER BROS.
SCENERY is the BEST IN THE WEST
HE OUGHT TO KNOW —
We Do All of BRONSON and BALDWIN'S Work

BURLESQUE REVIEWS

\$1,000,000 DOLLS

Albion Washington Smith, Joe Fred
Napoleon Lincoln Jones, Al Tipton
Joe P. Day, Ben Brodman
John Stage, Al Monte
G. H. Smart, Harry Pineda
Gene Fells, Tony Weiss
Lotta Popp, Mary Dwyer
Gwendolyn McCreary, Mildred Cotti

Jacobs & Jermers' "Million Dollar Dolls" at the Columbia this week has a strange frame-up. The show had not been running half an hour when at least a dozen of the regulars from the front rows gave it up in despair. Indeed, it did look discouraging up to that minute, but from then on the show improved gradually and came to the finish with a very fair average. How these things happen is a mystery.

It would seem that a group of principal people who could make good for the last two-thirds of an evening's entertainment ought to find no difficulty in devising a satisfactory. Perhaps the reason the second half went so much better than the first is that all the specially material of the cast is introduced during this period. The advisability of switching some of the later bits to the opening half hour ought to be obvious enough to suggest itself.

The delecters were quite justified by the facts. The beginning of the pieces brought out an exceedingly mechanical lot of work on the part of pretty much everybody, with the exception of little Irene Meara, who got away to a flying start with her gingery dancing and lively style of leading numbers. What is more, she never did slacken pace and brought home the bit of the whole offering with a rough and tumble rendering of "Don't Take Those Blues Away," well along in the proceedings. She was the saving grace of the show.

But the comedians began in disheartening style. They couldn't seem to get any spontaneity into the exchange of dull matter that was provided, and their exchanges of talk dropped flat. The chorus was positively wooden, and the house was rapidly drifting into apathy, when they pulled a lot of Turkish harem stuff in an appropriate Oriental setting. It was fearfully blue, some of it, but had the saving grace of being really funny, and the audience awakened to laugh. From that the entire cordial between audience and players was established, and the evening was saved.

The final number of the first piece, (Continued on page 13.)

KEWPIE DOLLS.

Joe P. Day, Ben Brodman
John Stage, Al Monte
G. H. Smart, Harry Pineda
Gene Fells, Tony Weiss
Lotta Popp, Mary Dwyer
Gwendolyn McCreary, Mildred Cotti

Harry Hastings' American Wheel outfit at the Olympic this week is a repetition of the last two that have come around to that point. It has a nice production, a satisfactory group of principal people and a chorus line on a par with the general run, but misses fire in its material. There could be no question Monday that the audience was wearied early. They began to move dispiritedly toward the door half an hour before the final curtain.

Before that, when the numbers began to flop. The last half dozen comedies got never a tap of applause and the girls and number leaders had to make a mighty turn about as they reached the wings to get the slightest bit of encouragement for another verse. Otherwise they would have been compelled to stay off.

The bits were quite as lacking in reward. From start to finish there was not one big, hearty laugh from the crowd that is generous and spontaneous with its guffaws when occasion demands. In the absence of any other surface evidence it must be that the two comics are at fault. They are Vic Plant, featured in the program announcement and in the lobby billing, and Frank Penney, both the familiar type of burlesque Hebrew dialect workers.

They do all the old stuff in exactly the old way burlesque audiences have been accustomed to since Ed Hayes was a strapping. There is endless exchange of money bits in the laborious working up of points. There is a platitude and then some of business with the principal women. One comedian tries to kiss her, gets walloped. Second comic ditto with the same result. Straight man gets away with it. This with more or less variation is repeated endlessly, and they don't introduce a single novelty in the routine.

A lot of the hard work goes for nothing, because the audience sees the point long before the comic gets to it and the edge is off when it does arrive. They both had to extemporize lines to cover themselves up when they paused for an expected laugh and it didn't come. When that happens and when numbers die one after another, drastic remedies are in order. To (Continued on Page 13.)

BURLESQUE FOR FREEPORT

American Wants \$500 Guarantee from Jean Bedini.

The Auditorium, Freeport, L. I., in which Jean Bedini is playing a Saturday night vaudeville show and pictures on Wednesday, the latter going in this week, may play the American wheel shows for one night, possibly Tuesday.

Negotiations are now under way between the American and Bedini. The hitch at present seems to be the \$500 guarantee asked by the American.

Hilly Delaney (Keith office) is no longer booking Saturday nights at the Auditorium, Freeport. The house played nine late Saturday night.

HASTINGS' NEW SHOW

Tom Howard, now principal comic in the Union Square stock, is to be starred next season on the Columbia wheel in a new production called "Katie Knocks." Harry Hastings will produce the show.

Howard was with Hastings last season but refused to play this season unless he received a salary increase. Not receiving it from Hastings, Howard signed up with another Columbia manager. Hastings appealed to the Columbia people and disclosed he had a five-year contract with Howard.

The Columbia people ruled that Howard would have to play for Hastings, or if not, for no one else on the Columbia wheel. Howard then went into the Union Square.

The dispute with Hastings over the salary matter for next season has been adjusted, and it is understood a new contract arranged.

BURLESQUE CHANGES.

Joe Burton replaces George Adams with the Jay Riders (Americans), Nov. 19, at the Transcend, Philadelphia.

Harry Budden, colored, replaces Jimmy Parker with "Follies of the Day."

Lucille Marion, Wilbur Dubois, Betty Harringer and Four Jangleys ("Peek-a-Boo"), have joined the Lew Kelly Show.

PARK, INDIANAPOLIS, GIVES SUNDAY SHOW

Fine Performance of "Kandy Kids" Without Interference.

Indianapolis, Nov. 17. The expected row over the Sunday opening of the American Wheel House here, the Park, where the "Kandy Kids" with Lena Daley was the attraction, failed to materialize. Glen E. Black, manager of the theatre was prepared for a clash with the police, because of the announcement of Chief Jerry Kinney after the opening of the Park, Nov. 7, announced "There would be no shows in costume in Indianapolis on the following Sabbath." However, there were "shows in costume" in all of the vaudeville houses as well as the Park Sunday and the police did not utter a peep. Manager Black is said to have received assurance from Mayor Chas. W. Jewett he could do whatever the other houses did Sunday. Upon that information he went ahead and prepared to break the "Kandy Kids" show into a series of vaudeville acts. The principals hurriedly framed impromptu acts for the Sunday matinee performance. Meanwhile Black discovered the vaudeville houses were working in costume and giving their regular acts, so the regular "Kandy Kids" show was given at night.

All of the local papers have suppressed all news of the controversy with the result that comparatively few people outside of the Park's regular patrons are aware the house is now open Sunday. The co-operation of the papers with the theatres prevented it from being generally known and attracting the opposition from the church bodies.

WATSON TO SUE ON CANCELLED STAND

Directs Legal Action Against Arcade, Rochester.

Rochester, N. Y., Nov. 17. Following the action of A. J. Roth, manager of the Arcade, in refusing to permit "Krausmeyer's Alley" to open, instructions have come from Billy Watson, owner of the show, to start an action for damages. It is expected the action will be tried in January.

Manager Roth gave as his reason that the show was a burlesque and that he did not want it in his house. He told the advance men that he had decided to cancel, but the latter said that the papers were signed and that Mr. Watson would not permit a cancellation. Mr. Roth, it is said, then agreed to let the show open and went ahead with the advertising.

According to stories told, a disagreement over the division of receipts resulted in the lockout, but this is denied by Mr. Roth. On Sunday night the company was not permitted to bring its equipment to the theatre. On Monday afternoon while Robert Gordon, manager of the show, was at lunch he said he received word from Mr. Roth that the show might open, but he sent back word that it was too late. Soon after an announcement appeared on the door that there would be no performance.

Mr. Watson was reached at Hartford, Conn., and when the matter was explained to him, at least from the show's point of view, he said he wanted damages and directed that a suit be started.

KAHN ARRESTS MARINES.

Several U. S. Marines started a rough house at Kahn's Union Square stock burlesque house last week. After a tough scrimmage with the cops who were summoned by the house staff, four of the disturbers were arrested.

The marines arrested claimed to belong to the battleship, North Dakota and said the fight started in Kahn's because of a desire, to square the score of some other marines from Kahn's the previous Saturday night.

During the scrap the subway block glasses in front of the theatre were broken.

"ABIE" REOPENING.

Gus Hill will re-stage "Abie the Agent" as a musical show in conjunction with the Henry Dixon Amusement Co. "Abie," founded on the Harry Hershfield cartoons in the Hearst papers, was out as a straight comedy for a few weeks, early this season. It was produced by Henry Dixon. The show closed a couple of months ago.

The Hill production will open Christmas Day.

WHEEL GAP FILLED.

American Shows for Greenfield and Pittsfield, Mass.

The open week on the Eastern American wheel route created by the dropping out of the Mount Morris, New York, has been eliminated. Beginning next Monday the American shows will play the Holyoke, Holyoke, for the first two days of the week and the Lawler, Greenfield, Mass., on Wednesday. On Thursday, Friday and Saturday the American will play the Colonial, Pittsfield.

The American shows are getting a guarantee of \$1,500, and playing on a 50-50 basis at the Colonial, Pittsfield. Conditions have been reported as bad in Pittsfield recently, through the closing of the Berkshire Woollen Mills for 30 days. Other mills in several other small towns adjacent to Pittsfield have placed the working forces on a part time basis, some closing down altogether.

The decision to place the Lawler, Greenfield, Mass., in the American route was reached, following the "Kewpie Dolls" going in there as an experiment a couple of weeks ago and getting more than \$1,100 on two shows.

The three New England towns fill the gap heretofore existing on the American wheel between the Plaza, Springfield, and the Gaiety, Brooklyn.

AMERICAN WHEEL HOUSE FOR TIMES SQ.

Proposal to Include Theatre in New Burlesque Club

A proposal to include a theatre as part of the new club house the Burlesque Club is to build in the Times Square district, the theatre to play the American wheel shows, is under consideration by officials of the Burlesque Club and American Burlesque Association. The plan as suggested calls for a building to be erected by the Burlesque Club to cost approximately \$250,000 or more, if necessary, and the American Burlesque Association to lease the theatre. The building, according to this plan, would also include offices for rental as well as quarters for the Burlesque Club.

The Burlesque Club's proposed club house without the theatre adjunct calls for an outlay of \$150,000. The theatre matter will be discussed by representatives of the Burlesque Club and American Association with a view to ascertaining if the theatre proposition is feasible.

The only theatre now playing American wheel shows in New York City at present is the Olympic on Fourteenth street. The Krausmeyer, operating the Olympic, have an American franchise for the Fourteenth street section which has several years to run.

An American wheel house in the Times Square district would not conflict with the Krausmeyer franchise in New York. It was stated at the American office. An American wheel official, discussing the proposed theatre and club building, said he was in doubt whether the plan could be put through because of the large amount of money needed. Both parties will go into the plan thoroughly, however.

Those in favor of an American theatre in the neighborhood of Times square point out the possibilities of doing a large business through catching the overflow from the Broadway houses alone.

A point that burlesque people seem to be divided on is whether an American wheel house near the Columbia would affect the business of that house. Those who take the stand an American wheel house nearby would not hurt the Columbia argue the American prices would be lower than the Columbia. Others voice their objections with the argument that any kind of burlesque at any price playing in the Broadway district near the Columbia might have the effect of hurting the latter's business.

TROY STOCK STOPS

Joe Weber's stock burlesque company closed at the Lyceum, Troy, Saturday, after two weeks. The failure was ascribed by the Weber office to bad local business conditions at present.

Most of the collar and shirt manufacturers in that town have placed their working forces on a two-day-a-week basis.

BIGGER PERCENTAGES FOR AMERICAN SHOWS

Three Houses Add 5 Per Cent. for Attraction's Share.

The American Burlesque Association, after several weeks' negotiations, has effected arrangements with three more houses playing American wheel shows, whereby the attractions will receive increased percentages hereafter.

Beginning Monday next the Olympic, New York, will start playing the American shows on a 55-45 basis. Heretofore the shows have been playing the Olympic on equal terms.

Mine's, Newark, another 50-50 sharing arrangement has been increased five per cent for the show, and after Monday will be played at 55-45. The Grand, Worcester, Mass., heretofore splitting 55-45, will play the shows on a 60-40 arrangement.

The Howard, Boston, last season playing the American shows on an \$1,500 guarantee, increased the guarantee to \$2,000 at the beginning of this season. Three weeks ago the Howard guarantee was increased to \$2,500. The Plaza, Springfield, played on a 55-45 basis at the beginning of the season, was also raised recently to 60-40.

L. H. HERK BUYS IN ON BEDINI SHOWS

Bedini Becomes Managing Director for Herk's Attractions.

A deal was closed Monday between L. H. Herk and Jean Bedini whereby Herk acquired a half interest in each of Bedini's Columbia Wheel productions, "Peek-a-Boo" and "Twinkle Toes." The purchase price, while not given out officially, is understood to be about \$20,000. The price of Herk's half interest buy into "Peek-a-Boo" is said to represent \$45,000 and the half interest in "Twinkle Toes" \$25,000.

As part of the deal Jean Bedini, Monday, assumed the post of managing director for all of L. H. Herk's burlesque show enterprises on both American and Columbia Wheels. Bedini's agreement calls for a three-year period.

In addition to having supervision over all of Herk's show interests, Bedini will be director in chief of production for all future shows to be produced by Herk during the contract period.

"Peek-a-Boo" broke records all over the Columbia Wheel, the season before last, playing the summer engagement at the Columbia, New York. "Twinkle Toes" is also rated as a good money maker.

JACK LAIT—HE SAYS UNION SQ. IS ROUGH

(Continued from Page 6)

ety of limbs that might have served as a museum of the caprices, whims and even crimes of nature. Some were huge and elephantine, some were bony and rickety, some were spavined—and all the girls worked as though they had lame backs and sore feet. The two on the end looked like Mexican beans.

The laughs were almost entirely directed by snout—and some of them were howls. Anatomical abominations called a spade and almost every other tool by its right name. The "Katie Knocks" burlesque like what it gets this week at the Union Square, the best that can be said is that the "Katie Knocks" shouldn't get it.

What should the East Side get so much more than any other side?

They say around the Union Square that a couple of weeks ago some actors were pinched for fighting in the house. No one said what they were fighting for or about or what the outcome of their disorderly conduct might have been. But the fight must have been the cops' attention off the stage while they were there or it would not have been the actors only who were pinched. No one who was questioned about the little side show said anything about the actors fighting for their money back, however. There are a lot of houses that charge more than \$1 maybe on the East Side.

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VOL. LX. No. 13

Max Welby and William Mack, vaudevillians, have incorporated the Ten Eyck Advertising Co., in which Melman Ten Eyck (Mrs. Welby) is also financially interested. The new corporation is planning an advertising and publishing proposition: publication to contain interesting facts concerning marriage, divorce, domestic law, and prove altogether an interesting household almanac. It is to be distributed free, and the revenue derived from advertising in the book by department stores, theatres, et al. Mr. Welby picked up the idea in Germany and France while touring with his act there recently, and was prompted to attempt it locally following its proven success over there. Julius Kandler and Monroe M. Goldstein, Welby's attorneys, have applied for patent rights to the chronicle in the interest of their client.

The expanded office of J. J. Murdock in the sixth floor suite of the Keith booking agency, is now in operation. The extra space was secured through building an addition to the south side of the building carrying an extension that reached from the ground to the fifth floor, up to a level with the seventh floor. The former Murdock "office" is retained as an ante-room to the main portion. Mr. Murdock accomplished an immense amount of work in the smaller quarters that had but little room for anything beyond his desk. Still it sufficed for the purpose or was made to, and often was crowded with delegations that called upon the Keith official for a conference or consultation.

The Ivan Banhoff Sunday concert at the Times Square, one of the new Selwyn theatres, have been called off. Banhoff started out offering a recital concert, but after the first show (two weeks ago) called off future programs. He stated the overhead was too heavy. The concert entailed an operating expense of around \$600 each. Banhoff continues in the "Greenwich Village Follies." He is also handling a Russian violinist for concert appearances.

A story from Rochester, N. Y., says a report there detailed the marriage of F. W. McWhorter and Aline Blackman Bowman in New York. The couple were engaged to wed 18 years ago, but the young woman married another. Ten years ago McWhorter started a search for her, the story says, and located his present wife appearing in a New York theatre.

The Brooklyn lodge of the B. F. O. E. has arranged a theatre party for the Hudson theatre Nov. 30 in honor of George M. Cohan appearing there in "The Meanest Man in the World." Mr. Cohan is a member of the lodge, which has purchased the entire lower floor, the boxes, and three rows in the balcony.

"Adrienne," a new musical play by Seymour Brown and William Stone, with the score by Albert von Tilzer, opens Sunday night in Washington. The piece is being produced by the Krellberg Productions, headed by Sherman L. Krellberg, who has been identified with pictures for some time.

Bud Murray, last of "Tattle Tales," has signed with the Shuberts as stage manager at the Winter Garden, in association with Zerk Colvin, Henry Detloff, whose place Mr. Murray is filling, is leaving with the "Breveries" show when it takes to the road within the month.

Arthur Hurley, one of the directors of the Lambie Club, who has had charge of the club's annual gamblers for the last ten years and is well known as a director of both stage and picture dramas, has joined the Andrew J. Callaghan staff. He left for Los Angeles this week.

Joe Smith of the Avon Comedy Four missed five performances of "Cladarella on Broadway" in Phila-

THE CURE FOR TICKET SPECULATING

Do the legitimate theatre managers of New York city want to curb or control ticket speculating? It doesn't look so.

Anyone who may secure one ticket or more and attempt to sell it at a profit is speculating in theatre tickets. The only way to prevent that is to prevent a speculative person from obtaining tickets. As long as a box office is open for a sale to the public, it is impossible to discriminate as to the purchasers of one, two or more tickets. All that is thoroughly understood, by the manager, speculator and public.

But when the theatre manager says he is going to insist upon the speculators doing business with or through him, furnishing bond for performance of agreement, which means that the agreement will be the speculator must not charge over 50 cents premium per ticket, is that manager acting in good faith, to really stop ticket speculation? We don't think so.

We think this whole ticket speculating subject, as far as it has gone, to a bunk, and the public is the bunked one in it. Also bumped.

The "bays" by speculators from theatres, i. e., buying a large block of advance tickets, preparing for them, is one of the angles contributing to the speculator securing a large number of tickets for a piece he believes to be a hit, and charging what he likes for them if the play is a more substantial hit than anticipated or predicted. Elimination of the "bays" is proposed in the attempted regulation of speculators. We haven't much faith in that, either, knowing the managers.

There are two large ticket handling concerns in New York. Both profess to limit their premiums to a 50-cent advance. Perhaps each does, or one, anyway. Other speculating offices take what they can get. Some of them all of the recognized ticket brokers have standing orders from some customers to secure certain tickets at the market price, which is equivalent to any price. New York is a big town. The natives and the transients have grown to believe if they want good seats in a theatre they must be paid for at the speculator's. Why? Because the speculator gets these seats? Why? When the last why is fully answered by any manager, he will then have commenced to act in good faith.

An office that distributes tickets to the buying public in a city like New York is a convenience to a great many people. They do not want to stand in line before a box office window, with the chances they will not be given decent seats, if the seats are in the rack. Buying theatre tickets by the individual in advance at the box office in New York doesn't happen nowadays, unless it is in the last row downstairs or balcony. These people who think it a convenience to purchase from an agency do not grumble at the 50-cent premium.

Peculiarly theatre managers never worry over ticket speculation, excepting in two instances; when one manager is fighting with another, or when there is agitation against the speculator. With agitation, the manager becomes bawled. He can't cure the ticket speculating evil, he says. It's the old stuff, pulled so often that even the public must be wise to it.

The manager may not be able to stop speculation in theatre tickets, but if he's on the level with himself and his public, he can reduce speculation to a minimum and control ticket selling so entirely it will become unprofitable for an outsider to make a business of it.

If the manager knows of no other way, let him, or his association, the Producing Managers, buy in on one or both of the large ticket dealing agencies. Perhaps there will be no necessity to buy in if either or both of these agencies are given a virtual monopoly of ticket handling. Then have the agencies sell at a 50-cent premium under the supervision of the P. M. A., with the P. M. A.'s share of the profits going into the treasury of that society. Increase the number of branch offices, but give the public a break at the 50-cent advance, run it properly, and the public won't accuse the managers of standing in with the spec, as they at present quite justly suspect.

If the managers don't want to do that, let the P. M. A. open its own distributing office, selling at a 50-cent advance for all theatres of its members, and others who might wish to place them there. Let the managers control in that manner. It has been proposed in the past and by a member of the P. M. A., who projected a perfectly feasible plan.

All of the objections the managers could place against either of these plans won't hold water, except one; that such an agency, managerially controlled, could "push" one show in the ticket office and hold back other shows, the same as is now being done in many hotels where there are branch ticket agencies. This could be met through a Complaint Committee, formed of P. M. A.'s, or others, who might investigate any complaint of favoritism or abuse made, protecting the complaining manager to either the extent of his estimated losses, or fining the favored manager on the estimate of his gain.

There is one of the big agencies that would leap at the chance to tie up with the managers. Just now it looks as though two big ticket handlers are trying to absorb control with the unknown assistance of certain managers behind them. Ticket agencies in the past have sold "pieces" to theatre managers, but never to a managers' association that included nearly all of the biggest legit along Broadway.

Until the legit theatre managers want to act on the level about ticket speculation, let them keep still, let the Evening World or any other paper pound the spec and stop trying to put over phoney preventative that won't prevent any more than the managers want to prevent.

A theatre manager is not going to allow a ticket speculator to obtain \$7 for a \$2 ticket if he can prevent it. That is more profit for the spec than the manager is making. Nor will the manager stand for a one-dollar, two-dollar or more profit per ticket if he can prevent it. Why doesn't he prevent it? There must be a reason. It is either in the manager's or treasurer's office.

Stop the speculating talking bunk. It sounds foolish. Through the spec the managers have advanced as high as \$4 for theatre tickets, acting on the theory (they said "high cost") that if the spec could get it, they could. The managers say the public goes to him and shuns the non-hits. Which is quite likely. Also that the man who puts on the show and the one who furnishes the theatre are entitled to all the profit they can secure. Which is correct.

Then let the managers who control the tickets in the first place control them in the second place and all the time, if they are on the level. We don't think they are.

Alphita last week through an attack of acute rheumatism. It was the first time Alphita had missed a performance since entering the show business.

Arthur Lyons, formerly in the David White-More office, has gone back to independent agenting.

George Kessler, artist, has completed 21 life-sized studies of Galli-Curci for lobby display at the Met-

SELLING THEATRICAL STOCKS TO PUBLIC

The present sale of Loew, Inc., common stock in the lobbies of the Loew theatres to the public (or patrons) is not to be accepted as a criterion of the interest felt by the general public in theatrical investments.

The caliber of the Loew patrons is peculiarly but evidently of a grade the Loew underwriters believe will pay \$22 a share for what is market-quoted as below \$20, even \$19, or the revised figures.

However, that is not the point as much as the fact the Loew sale is trying to appeal to a class of people who do not yet understand why Liberty Bonds valued by the Government at \$100 and backed by the Government should be below par.

The early indications last week that the sale of Loew stock by the share at \$22 each with terms made, if preferred, \$4 down and \$3 monthly for six months, were that there was no abundance in demand. If the underwriters have 100,000 or 200,000 shares to dispose of in this manner and the gross sales in the Loew Manhattan houses last week (10 or 12 of them) did not approximate over 10,000 shares, the sale will have to linger quite a while before the total is disposed of. But one tactician person remarked during the sale last week that if the underwriters could sell all they wanted of Loew stock at \$22 and buy it at \$19, it should be a profitable scheme and might continue forever while that margin remained.

Though that is not the object. The object is as stated by Marcus Loew. He knows the Loew circuit, and hundreds of people in the show business know it. They, with Loew, believe it is a safe, sane investment, conservatively and energetically directed, brought up to its present mammoth size by the same direction. They know it, but the public doesn't. But Loew wants his patrons to share in the future prosperity of the Loew, Inc., that is in sight.

The public will never believe any good in the investment line about American theatricals until the show business on this side shall have passed through the favorable period and made returns to investors, as the show business of England has done.

The people must first be shown. Oswald Stoll of England showed them, and now Mr. Oswald Stoll's name on any enterprise will float it in London within 48 hours, with the public the buyers.

That day may yet arrive on this side, but it is far off. When the Liberty Bonds go above par, as they eventually will do, that will help some, simply because it will be an argument. But America will never be a nation of safe investors—instead it is a nation of gamblers. The get-rich-quick scheme is the easiest way over here. From one people nine per cent, and they can't figure it out—promise them 400 per cent, and they don't have to figure it.

But why speak of the public who knows nothing of theatrical stocks? Look at those of the show business who bought Famous Players at over 100! One man well known in the picture trade bought Famous Players on margin at 112. The last report of his worry was that he was still murgining when F. P. hit 99. The wiser they are, the harder they fall.

FLOTO

When Ed. Ballard bought the Delta-Floto circus he bought something. It was a human value. Ballard bought Otto Floto's name. It is something worth having. The name is known to millions as typifying a fairly good circus and a great sporting editor. It is also known to a few thousands as identifying a square shooter, a loyal pal, and one of those two-legged, two-tailed institutions popularly supposed to come only from the west, as Floto did, but not really indigenous to any territory. Of no many men born so many have redder blood, whiter souls and truer blue than the rest. Floto is red-white-and-blue, like that—one of the elect few.

There is no particular occasion for this editorial. One of the boys on the staff, who knows Otto Floto well enough to write authoritatively about him, just has a hunch to let the world know what he thinks of Floto, now that Floto has nothing to advertise and no passes to give away.

TOMMY'S TATTLES

By THOMAS J. GRAY

New law regarding "home brew" arrived too late to do any damage to the actors' summer home life.

The appointment of a Federal Judge as the head of baseball may keep some of the players from only throwing one game a day next season.

It's about this time that people begin to wonder what happened to the old managers' "plans" announced with much newspaper space during the summer.

The importance of the chorus girl and chorus man has at last been recognized. They are allowed to pay the same amount of dues as the stars.

This week's free gag:
Well, what is the meaning of sufficiently?
Big shows a day.
(Magicians using this must not include it with the "egg in bag" trick.)

Press notices of a Failure—

First—The orchestra floor of the Flushing theatre where "The Pickle Lender" is playing will be enlarged next week to accommodate the crowds wishing to see this great dramatic success.

Second—The Smalldom Producing Co. has received four offers from London managers for the English rights of "The Pickle Lender," now at the Flushing theatre.

Third—I. Paul Offens, author of "The Pickle Lender," has been engaged by the Smalldom Producing Co. to write two more plays for them at once. Miss Pette Larceny, playing the maid in "The Pickle Lender," will be starred in one of them.

Fourth—The Smalldom Producing Co. refused an offer yesterday by Abe Levenstich of the Upstart Film Co., of \$10,015 for the picture rights of "The Pickle Lender," now playing at the Flushing theatre to crowded houses nightly.

Fifth—Owing to previous bookings the management of the Flushing theatre announces that the management of "The Pickle Lender" will end next Saturday. An effort to secure another New York theatre is being made.

Sixth—(This one is never published.) Daily report from Cain's store house: "Discovered complete scenic sets of 'The Pickle Lender.'—Manager Missing."

There are some people around New York, as well as in Chicago, who are following in the footsteps of Jesse James also.

To say nothing of those people who steal a lot of bows.

But then a bow can always be replaced.

This is the busy year for agents for Turkey. (Not burlesque shows.)

BUSINESS OFF; SHOWMEN LOOK FOR THANKSGIVING REVIVAL

Even Cut Rate Agencies Feel Slump Due to Bad Weather and Counter Attractions—Strong Shows in Unfortunate Competition.

The slump in business last week only partially recovered for the week-end. This week the slumping was more marked. Monday night was particularly bad, and with a heavy rain Tuesday was worse. Very few attractions went to capacity, and even the cut-rate agencies were badly affected.

Though managers look for Thanksgiving week to pull business back to normal with which the season started, a very dull period is anticipated between then and the holidays. More than the usual shunning of attractions is due on Broadway.

The ticket agencies were hit hard early this week. The check-up in theatres on buy-outs showed that even the cut rates could not get rid of tickets unsold by the week. It was figured the loss to the agencies was \$1,000 nightly Monday and Tuesday. The slump among industries is reflected in the dropping off of amusement demand. As one writer put it, "When it's bad in jewelry and cloaks and suits, it's bad in the theatres."

The successes have not actually been hurt by the slipping of business, for the agency buys money in their big offices, whether tickets are sold or not. The opening of the grand opera season and the current horse show at Madison Square Garden may have reduced attendance from society, but it is not figured to materially harm the bulk of offerings.

Armistice Day matinees tried by most attractions last week proved a complete frost. There was no local celebration.

Business on the road is just as variable as in New York. Closings continue and among them are several figured to remain out for the season. In spite of the in-and-out conditions on the road, duplicate bookings have been made of late. "Irene" and the road company of "Marry" will oppose each other in Syracuse next week. It is a repeat late for the latter show. These two attractions pair among the strongest offerings in musical comedy, and that they should be opposed in stands of moderate size is considered an error. Similar opposed booking has been noted in three or four other cities that can't stand it. Bookers claim there has been no intention to send the attractions against one another.

"Marry," at the Central, took its place with the leaders. Its first week went to nearly \$22,000 with the aid of a \$10 premiere. The show rates as a lower floor attraction, the call for the balcony seats being off. For other attractions topped at \$3.50 it has been noted lately that the falling off has been more in balcony seats than for the higher priced orchestra chairs. "French Leave," at the Belmont, turned in a fairly strong first week with \$7,000 drawn. This attraction is booked at \$3 and can get \$10,000 gross (house seats \$16). "The Mandarin," at the Princess, is a complete flop and will leave either this week or next.

Among other recent arrivals "The Prince and the Pauper" stands out at the Booth as a surprise hit. Last week the show went to nearly \$11,000, charging \$3 top. "The Half Moon" is claimed to be doing satisfactory business at the Liberty, but it is under the musical leaders with between \$16,000 and \$17,000 for last week. "The Skin Game," Galesworthy's play, has been standing up very well, getting \$10,000 and over at the Bijou, a small house.

Three openings marked the current week. "Thy Name Is Woman" opened Monday at the Playhouse, succeeding "Anna Amanda." The new piece was shown on the road last spring under the name of "Man and Woman" and remained early last week to "The Cat's Paw." It drew mixed notices from the reviewers who went to both extremes. Wednesday had two important openings. One was "Jimmie," which opened the Bowmans' new Apollo, and the other was "Samson and Delilah" which brought out Ben Ami, the Yiddish player, at the Greenwich Village theatre.

Three new ones for next week, displacing a similar number going (Continued on Page 19.)

"IRENE'S" FIRST YEAR TOTALS \$940,000

At Vanderbilt, N. Y., Alone. Paid Theatre's Cost.

"Irene" has passed its first year in New York, having rounded out its 52d week Saturday. The gross receipts have been almost \$940,000 for the New York company alone. The original production cost approximately \$40,000 to stage. This was returned to the producers within about two months after the opening. The profits on the run of the play that have gone to the Vanderbilt theatre are said to have completely paid the original cost of the building of that theatre.

At the time the piece was produced the Vanderbilt Producing Co. comprised Joseph P. Moran, James Montgomery and Carl Carlton. The latter sold out his interest of 25 per cent. after it was showing a profit of \$15,000 over the production cost, at the same time Edith Day withdrew from the cast and went to London to appear in the English production of the piece.

The present owners are Moran and Montgomery. The latter in addition to his interest receives the royalties of authorship in conjunction with Harry Thorne and Jon. McCarthy, who furnished the lyrics and score.

'IRENE' STARS AT CHURCH.

Rochester Pastor Preaches on Play with Players Aiding.

Rochester, N. Y., Nov. 17. One of the best publicity stunts in a long time was worked on Sunday night when the stars of "Irene," playing the Lyceum, took part in the services at the First Universalist Church. Rev. William Wallace Rose, pastor, delivered a dramatic lecture on the play, showing 15 slides posed by the New York cast. Miss Dale Winter, prima donna, and Ralph Soule, principal, from the Lyceum, sang several musical numbers.

The church is one of the down town churches which goes in for extensive advertising and publicity. As a result "Irene" has received almost unlimited boosting. During the past week in the newspapers all of which has resulted in an extra heavy demand for seats. A huge crowd filled the church to capacity.

"MURDER" AND "DISASTER"

Reports of a suit by Louis Mann against A. H. Woods because of closing of "The Unwritten Chapter" which lasted three weeks at the Astor were denied by the Woods office this week. Martin Herman, when asked about it, said it was news to him.

Mr. Mann was outspoken in his comment over the withdrawal. He said it was "a disaster," the greatest theatrical crime in history. Samuel Shipman, co-author of the play, said the closing was "murder."

Herman explained: "The show played to \$9,000 the last week and it lost \$1,500. That's the disaster." The star was reputed to have an interest in the piece but the arrangement is said to have called for the gross to reach \$15,000 before he participated for more than his salary.

FOKINE'S ERROR.

Chicago, Nov. 17. M. Fokine caused a stir here last week when he stated the manager of the company had decamped with the receipts of one of the performances at the Auditorium.

It later developed such was not the case, but that the receipts of the final performance here were used under instructions from the New York office to clear off bills for printing and other expenses of the company.

BANDMAN'S REP. CO. AGAIN TOURING CHINA

Conditions Normal Over There. Frawley Co. Homeward Bound.

Shanghai, Oct. 8. The Lyceum has been engaged by Maurice E. Bandman for his new comedy company in a rep. of London and New York plays. Mr. Bandman has not toured this part for about three years owing to the lack of shipping facilities and the trouble of other matters connected with touring companies. Now that conditions are normal, he is sending out several touring companies. The present company is due to open up here on the 7th, and will make a stay of about three weeks, then tour the northern ports, and afterwards go to Manila. Philip Carlton is manager, Hastings Oyley in advance. The personnel is Percy Barracough, Percy Baverstock, Enid Burton, David Keir, Tina Gerald, Carl Lawson, Muriel Johnston, Forbes Russell, Nigra Lewis, Leonard Stephens, Violet Hyth Pratt, Norman Thompson, Lillian Stanbridge, O. Twist, Clive Woods, Leon Taymen.

The following plays are being put on to start with: "Nothing but the Truth," "Billeted," "The Yellow Ticket," "The Naughty Wife," "Lord Richard in the Pantry," and the following later: "Romance," "General Post," "The Rotters," "Holmes's Choice," "The Chinese Puzzle," "Cesare's Wife," "Mr. Todd's Experiment," "A Voice from the Minaret," "Sacred and Profane Love" and "Good-Night Nurse."

The Daniel Frawley company played a return visit to this port and showed for two weeks, packing the house each night. They repeated the most popular plays which they produced before going to India. They are now touring the northern ports and are due back here about Oct. 14, when they expect to show for one night before sailing for Japan on their homeward voyage.

There are a few new members in the company. It has T. Daniel Frawley, Henry Crosby, W. Messenger, Bellis, Claribel Fontaine, Leslie Virden, Albert Morrison, N. Michael, Vera Matthews, Charles Osborne, T. Gordon Blythe, Olive Stevens, Vera Doris and Gloria Fonda.

Vera Matthews is general manager and T. Gordon Blythe is stage director.

BOBBY NORTH IN PLAY

Deporter to Film Field Returning to Talking Stage.

A play will be written, between Winchell Smith and Montague Glass, for Bobby North's return to the speaking stage. That will be about next season. John L. Golden is to make the production.

Mr. North deserted the stage for the screen several years ago. He has been in several picture corporations since then, but only on the directorates.

DUNSMORE EXPLAINS.

New York, Nov. 18.

Editor Variety: A statement given out by the Arthur Hammerstein office, and published in Variety recently, seeks to give the impression that I was overzealous in the capacity of A. E. A. deputy with their "Somebody's Sweetheart" company last season.

That statement is not based on fact. When the company lost a night unnecessarily, and everyone connected with the company was paid for it with the exception of the principals, several of the latter complained to me of the injustice, and I took up the matter with the A. E. A. The case came up before the arbitration board and I was awarded my salary for the night in question, as the A. E. A. ruling is that complaints must be made individually.

Later I received a letter from the A. E. A. asking for a list of the names of the other members of the cast so their claims could be taken up, which I furnished. As I only performed my plain duty as deputy I fail to see where the Hammerstein office has any cause for complaint.

John Dunsmore, A. E. A. Deputy, "Honeydew" Co.

"AUTHOR, AUTHOR!" MUSICAL.

Muriel Pollock chief pianist-recorder of the Rhythmodic Co., has written the score of a new musical comedy called "Author, Author!" Guy Bolton wrote the book and lyrics.

"LITTLE WHOPPER" COMPANY STRANDED IN SAN FRANCISCO

Jack Goldenberg, Manager, Disappears Day Before Curran Theatre Engagement Ends—30 People in Frisco With Three Weeks' Salary Due—Benefit Arranged at Civic Auditorium.

BAYES SHOW SPLITS THANKSGIVING WEEK

Unable to Secure Full Week in Shubert Route—Production Costs \$7,000 Weekly.

The Nora Bayes show, "Family Tree," will play but the last half of next (Thanksgiving) week. Up to Wednesday it was uncertain if Miss Bayes would have one of the best weeks of the theatrical season given to her in the Shubert office, which routes the show, through its books being full. On that day the last half at the Globe, Atlantic City, was assigned.

The Bayes play is being operated at an expense of \$7,000 weekly and its star faced that loss without a date filled in for her.

Last Saturday at Pittsburgh, the show played the Shubert-Alvin. The Bayes production was attached for \$3,500 on proceedings originally instituted by the Dodd-Ackerman Studios for money due. The matter was adjusted with Miss Bayes reported having paid \$500 on account. The Bayes show played to nearly continued capacity in Pittsburgh.

"The Family Tree" is in Washington this week. After next week it is due to start at the Lyric, Philadelphia, for four weeks, then opens at the Lyric, New York.

OLIVE THOMAS AUCTION.

Sale of Effects Nov. 22-23 in New York—Two Autos Included.

The sale of the effects of the late Olive Thomas, who died in Paris Oct. 7, will be held in the auction rooms of Samuel Marks, at 115 W. 23d street next Monday and Tuesday afternoons (Nov. 22-23) at 2 P. M. The sale is under the direction of Nathan Burkan, administrator of the estate of the late picture star. The proceeds are to go to her mother.

To be sold among the other things are two motor cars (Cadillac and Locomobile). Both are cloned cars. The former was bought in the spring of this year by Jack Pickford and presented to his wife. The Locomobile is a car that Miss Thomas herself purchased in 1919. Several sets of furs and a number of fur coats will also be offered as well as jewelry.

The latter comprises a diamond bracelet with three amethysts; a diamond necklace; a crystal cigarette case; a diamond arrow pin; a star sapphire ring; a sapphire ring with two pearls; a beaded bag; a pearl and sapphire necklace; a small pearl ring; a gem metal pearl ring; a plain diamond bangle bracelet; a pearl necklace with 181 pearls; a gold cigarette case with watch; a jade necklace with diamond clasp; a large diamond solitaire about six carats; a crystal and diamond watch; a pearl, diamond and sapphire pin; a diamond; a pearl ring; and a pearl and sapphire bracelet.

Mr. Burkan stated this week that it would be impossible to form any correct estimate of the value of the estate that Miss Thomas had left until sometime after this sale was completed.

PROVIDENCE AND UPLIFT.

Providence, R. I., Nov. 15. The Little theatre movement has reached Providence. "The Players," an amateur dramatic association proposes to establish such a theatre, not only for the use of the organization, but for the production of such other pieces as may be adaptable to a house of the sort.

Paul C. DeWolf, president of the Players, to-day announced the appointment of a committee to consider the question of a site and structure for dramatic productions. F. B. Stranahan, one of the city's leading business men, is chairman of the committee.

San Francisco, Nov. 17.

Thirty people, members of "The Little Whopper," are stranded here with three weeks' salary due them. The show closed Saturday at the Curran, after two weeks of bad business. Friday Jack Goldenberg, owner of the show, disappeared, and since has not been heard from. There is still due \$1,200 for railroad transportation.

A benefit for the stranded people has been arranged for Friday night (Nov. 19) at the Civic Auditorium, with the city authorities waiving the ordinance in this instance that prevents girls selling tickets on the streets. Artists from other houses in town will also appear at the benefit.

Following, the members may play the piece for 10 nights previously booked in the valley towns, on the commonwealth plan.

Among the principals of "The Little Whopper" are Bert Hall, Marie Dilworth, Hazel Flint, Billy Gaston, Billy Friend and Nelson and Merrick. There are 20 characters.

Abe Levy, general manager for Sam H. Harris, stated he had sold the rights to "The Little Whopper" for the Western territory to Jack Goldenberg, of Baltimore, a former burlesque manager. The sale was an outright one for the West and Levy had nothing to do with the company other than the assistance he gave in staging the piece.

The show has been going since Sept. 1 when it opened in Albany, N. Y., and has played to the coast.

EMPIRE NEEDS SHOW

Buffalo Gus Hill House Has Had Recent Grosses Under \$1,000

Buffalo, Nov. 17.

It looks as though the Empire here is going to be without an attraction for Thanksgiving week. The house is supposedly one of the stands of the Gus Hill Consolidated circuit and the attraction was the Gus Hill show "Bringing Up Father." The circuit is supposed to have a non-cancelable contract, but at the last minute Hill pulled the show out. The house has not been doing very much in the past month, some weeks the gross being under \$1,000.

WITHERS OUT—HUNTLEY IN.

G. F. Huntley returned to "Hitchy Koo" at the New Amsterdam Monday after having been out for about a week. He again became one of the trio of stars in the production.

At the time of Huntley's return Charles Withers and his "For Fitty's Sake" left retired from the east. Withers' name was omitted from the Sunday newspaper advertising of the show. It was understood Withers had a contract for \$1,250 weekly with the show for the run of the piece, and that the management made a settlement on the contract.

Withers is to return immediately to England to fulfill contracts he still has abroad.

During the week Huntley was out Lawrence Grossmith substituted.

Withers had played 10 weeks of his 20 weeks' contract. Although Withers was conceded a sensational hit with the show in Boston, it was felt by the management his act did not fit into "Hitchy Koo" here, and his withdrawal was by mutual consent.

DILLINGHAM CLOSING SHOW.

Charles Dillingham closed his "Jack o' Lantern" company in Buffalo Saturday, after having played 10 weeks on tour.

With the exception of one week in Canada the show has been doing a first class business, yet it was found it did not return a profit owing to the enormous expense of railroading, hotel, etc.

The show was rather moderately framed up, but despite this advance precaution and generally excellent receipts the weekly expense proved too big to yield any profit.

Doyle and Dixon headed the cast.

CANADIAN PREJUDICE AGAINST AMERICAN SHOWS IS CITED

Refuted by George F. Driscoll in Long Telegram. He Gives Reasons for Thinking It All Wrong. False Information Alleged—Exchange Cited.

During the past few weeks agents and managers of American attractions which have been in Canada have returned to New York with the information a wave of prejudice against Americans and shows from the United States is sweeping that country. Some of the more rabid have openly stated the Trans-Canada Theatre, Ltd. had employed press agents to provoke sentiment against American shows.

One agent on returning cited that McIntyre and Heath, "The Girl in the Spotlight," "The Wanderer," "Twin Beds" and "Jack O' Lantern," all two-car shows, had fared badly in Canada this season, giving as his reason the Canadians at the head of the theatrical circuit in the Dominion were trying to discourage American shows in favor of the attractions produced across the border or imported from England.

The business of "The Maid of the Mountains," getting \$24,000 in two weeks in Montreal and \$27,500 in a week in Toronto, is put forward as a concrete instance of the greater favor in which the Canadian public and press hold English attractions as against those from the States.

At present operating in the Canadian territory in addition to "The Maid of the Mountains" are three or four attractions which Stuart Whyte has. They are "Duke in the Wood," "San Toy," "The Grisha" and "Three Faces East." Whyte has Fred Walton as the featured comedian in "San Toy," and in the "Duke" show has Richard Burton, Alma Gray and Josephine Emerson. He makes his headquarters at the Grand O. H., Toronto, and it is stated that he is to go abroad in the spring to secure a number of London successes for Canadian consumption next season.

Other than these four attractions there is none of importance operating in Canada except the shows coming from the States, and it would seem foolhardy on the part of the heads of the Trans-Canada circuit to try to discourage American attractions on which they must rely at present to make its theatres a paying proposition.

As a matter of fact there are too many American producers fighting shy of the Canadian territory at present because of the railroad involved and the rate of exchange. In regard to the latter the A. E. A. is said to be advising all its members going into Canada to insist that 65 per cent of their salary be paid in United States currency when playing there.

In trying to secure definite information regarding the situation Variety wired George F. Driscoll, at Montreal, vice-president of the Trans-Canada Theatre, Ltd., for his views and received the following:

"You may take it for granted all rumors of this kind are devoid of the slightest foundation. This will make itself obvious if bearing in mind the following—

"(1) It is impossible for us to produce in Canada anything like the number of attractions required to keep our theatres full from coast to coast, nor can we possibly import from England a sufficient number of productions to make up the deficiency.

"(2) For this reason and also because we desire to present to Canadian theatre-goers the best attractions on the American stage, as well as the best from Great Britain. We encourage American producers to send their shows to Canada. The Canadian theatrical business is of necessity limited owing to the fact that our population is so sparse in the proportion of more than twelve to one.

"I imagine the rumors must have had their origin in the fact, which we certainly do not deny, that we have during the past two or three years been endeavoring to persuade some American producers to accept our advice to refrain from sending into this territory attractions which we knew positively will not only give no profit but result in a loss. All attractions of a character acceptable to the public of this Dominion, who are more conservative (Continued on Page 12.)

BIG SHOWS CLOSING TO ESCAPE ONE-NIGHTS

"Charm School" Quits Until Full Weeks Open Up

The conditions existing as to business in the one-night stands are making the managers of large attractions close down and lose holiday dates instead of playing "house towns." The week stand time is so congested at present that at least one show is closing rather than fill in on one-nighters until its week time route open up. It is "The Charm School" which is at the Riviera this week.

Two weeks of one-nighters have been cancelled and the show closes Saturday night for a two weeks' lay off, resuming in Pittsburgh on Dec. 6, playing Cleveland, Colo., bus and Dayton (split), Detroit and into Chicago the first week in January for an indefinite run.

BREAK OPEN DESK, MANAGER DISCHARGED

Nat Royster of La Salle, in Chicago, "Framed."

Chicago, Nov. 17. Nat Royster, manager of the La Salle theatre since it went under control of Comstock & Gest, is said to be in the midst of difficulties with the home office growing out of charges ostensibly emanating from Mrs. Florence Coutholt, the "sculptress" of Chicago. Royster handled the tickets recently for "Aphrodite" and refused to do Mrs. Coutholt's bidding, after which, it was openly reported along Randolph street, that she had set out to "get" him.

Last week Royster's desk was "jimmied" and some papers abstracted. There was no burglary at the front or rear door, so it must have been an inside job. The next move was a telegram from C. & G. discharging Royster. When the house manager learned the basis of his suspension he got a dozen men on the inside of affairs to telegraph the firm, getting out all the facts, which, as regarded here, are very strongly in favor of Royster and very pointedly an instance of his having been "framed." Royster is popular here and a foremost press man.

CRANES' GOLDEN WEDDING

Fifty Years of Happiness Celebrated at Hollywood Hotel.

Los Angeles, Nov. 17. Mr. and Mrs. William H. Crane celebrated their golden wedding anniversary at the Hotel Hollywood Saturday.

Their fifty years of wedded life have been solid with happiness, said Mr. Crane. He denies there is any secret in continued marital bliss and says "It's just love."

A number of unique features were sprung at the dinner, one showing one of Mr. Crane's first pictures, "David Harum."

The dinner was arranged and the decorations designed by C. B. Combs, head waiter at the hotel and usually called "The Oscar" of Southern California.

Many notable professionals were present.

LAURA WALKER ENGAGED

The engagement of Laura Walker to Charles Mayer of the Hotel Ritz-Carlton, New York, was disclosed through some of the New York dailies publishing the couple had been married. No date is yet set for the wedding.

Miss Walker is rehearsing in the new Taylor Holmes piece and will play opposite the star.

ROW OVER DOOLEY'S FAMILY AMENITIES

\$2.50 Manager Objects to Appearance at the Albee.

Providence, R. I., Nov. 18. Johnny Dooley, who was here last week breaking in "Here and There," his new musical piece, which is by way of being a knock-out to judge from the box office, nearly ruptured the life long friendship between two rival house managers.

Yvette Rugel, Johnny's well known wife, was booked so that she could do her turn at the E. F. Albee theatre during the week that Johnny was at the Providence Opera House with his production.

Johnny dropped around to see her matinee on Monday, and obliged the crowd by appearing. The Albee the next morning came out with the following advertisement:

"And dear little YVETTE RUGEL, with a voice that surely will win her Metropolitan Opera House Honors, made Mr. Albee's beautiful theatre just ring with applause. And after she had given several encores for good measure, she brought out from the wings her adoring husband JOHNNY DOOLEY, who sang with his little wife (Note: Johnny is playing in town all this week and matinee, when he isn't out 'there' he will be 'here'.")

Johnny might have been willing to drop around and amuse his wife's audience free of charge for the rest of the week, but when his manager got one look at the advertisement the next morning, this made its appearance the next afternoon:

"It having been announced that JOHNNY DOOLEY would appear every afternoon at a local theatre other than the Providence Opera House, we positively state that he will be seen only in 'Here and There' and in no other sketch or turn while in Providence. He and the other favorites of the above musical comedy will be seen at the Providence Opera House the balance of this week."

The last advertisement spoke the truth, and Johnny kept entirely away from the stage of the Albee during the rest of his stay.

Johnny, by the way, did a record business at the Opera House with "Here and There," and the general opinion was that the piece is the best that has made the town this season. Dooley was playing to a \$2.50 top at the Opera House, and the box office was threatened when his admirers could go down the street and see him at Keith prices.

"CAB" CLAIMS ORIGINALITY

Winter Garden, Chicago, Facing Injunction Action.

The Bohemians, Inc., producers of the "Greenwich Village Follies," has retained House, Grosman & Vorhaus to bring injunction proceedings against the owners of the Winter Garden Restaurant in Chicago, producers of the current cabaret revue there titled "Twilight People's Varieties," on the allegations the show is infringing on the plaintiffs' copyrights in their use of the "Black Cat" scene and two numbers from the "Follies" show titled "Tam, Tam, Tam" and "Come to Bohemia."

The Winter Garden Restaurant program credits the two numbers to the authorship of one Joe Burrows. When notified of the contemplated injunction suit, it replied Burrows is the original author thereof.

BARNEY REILLY, BROKER.

Barney Reilly, an adv. sec. agent over 20 years, has deserted the theatrical trails for the busy marts of trade. He has associated himself with Thomson & McKinnon, brokers, of New York city, and now instead of fighting for the company's share and the caress, he is handling it.

Cameron Clements With Williamson

Cameron Clements has been engaged as stage director by Williamson, of Australia, and will Nov. 28 from San Francisco on the "Sonoma."

KLAW CHARGES ERLANGER AND ZIEGFELD FROZE HIM OUT

Gets Order to Show Cause Why He Should Not Examine "Follies" Corp. Books—Asserts Defendants Voted Themselves \$69,000 a Year—Says Funds Were Dissipated.

A. E. A. TURNS DOWN DESTITUTE MEMBER

Chorus Girl Has to Appeal to Actors' Fund.

Chicago, Nov. 17. The Actors' Equity office here refused to "turn a hand" for Carmen Clarke, a chorus girl in the "Social Males" at the Star and Garter, and a member of the chorus Equity, who was taken seriously ill at the Jackson Hotel. The girl, sick and destitute, solicited aid from the A. E. A., but was told that this body contributes to the Actors' Fund, and she must look there. Keyes' office, however, promised to call it to the attention of Dr. Max Therk, of the American Theatrical Hospital.

No relief came. Inquiry at the American Theatrical Hospital was answered with a statement that no call had come from the Equity. Word was then sent to Sam Thell, representative of the Actors' Fund, who called in Dr. Therk. An ambulance was immediately sent and the girl brought to the hospital. J. Marcus Keyes refused to discuss the matter.

ACTORS' FIDELITY INCREASES DIRECTORS

Board Now Consists of 33 New Members Elected.

An amendment to the constitution of the Actors Fidelity League, increasing the board of directors from 31 to 33, was adopted at a special meeting of the A. F. L. held in the Henry Miller Theatre last Monday evening. The 12 new Fidelity board members elected were: Kenyon Bishop, Lionel Abraham, Ida Claire, Patricia Collinge, Curtis Cushman, Arden Hackett, Ben Johnson, Wilson Reynolds, Marguerite St. John, Frank L. Shiverer, Sidney Toler and Olive Wyndham.

CAPITOL BALKS AT \$4.40.

Many Seats Empty at Opening of "Follies."

Washington, D. C., Nov. 17. While Washington outwardly has made no protest against the \$4.40 theatre scale, "The Follies" opened to three empty rear rows in the National Monday night. The remainder of the house was filled.

WON'T TAKE "NO."

Kansas City, Nov. 17. On complaint of Marcus, of the Fanchon & Marcus Revue, playing at the Grand this week, Owen Dresden, an automobile salesman of San Francisco, was fined \$100 for annoying Miss Dolores Edwards, a chorus girl of the show. Miss Edwards told the court that the fellow had caused her a great deal of alarm, having followed her from "Frisco, where he first met her.

At Greeley Colo., it is claimed he threatened her with a revolver and was given a light fine. At North Platte the girl says she found the man under her bed. This time he was sent to jail for thirty days, but was released after being held a short time.

So persistent has been his attention to the girl that the management employed a guard for her, but when he was supposed to be in jail for 30 days the guard was dismissed.

DILLINGHAM'S BERNARD PLAY

The comedy drama Aaron Hoffmann is still on the Dillingham is intended by that producer for the starring use under his direction of Henry Bernard.

Marc Klaw has started an action against A. L. Erlanger, Florence Ziegfeld, Jr., the Ziegfeld Follies, Inc., and the Ziegfeld Frolics, Inc., and has obtained an order from Justice A. B. Tompkins of the Supreme Court of Westchester County, directing the defendants to show cause why a mandamus should not be issued directing each to submit to an auditing of the books of the corporations by Mr. Klaw's representatives. In his affidavit Klaw alleges Erlanger and Ziegfeld have "embarked on a plan to squeeze him out of the corporations by destroying the value of his holdings and compel him to sacrifice his stock for a nominal consideration or to make the stock worthless."

Klaw's affidavit also states Ziegfeld and Erlanger have voted themselves salaries to the extent of \$60,000 annually and that the funds of the two companies are being wrongfully diverted to the injury of the minority stockholders.

Nathan Burkan is representing Mr. Klaw.

The court action comes as a result of a refusal on the part of the present directorate of the two corporations, through their attorneys, to permit Klaw to examine the books other than the stock transfer books of the two companies. Klaw was a director of both corporations until last summer. While he was abroad Erlanger and Ziegfeld, according to Klaw, called a meeting for each of the corporations and ousted Klaw from the boards. At the same time they voted themselves salaries which Klaw alleges are exorbitant.

Klaw states he has been a theatrical manager over 35 years and for a great part of that time was in partnership with A. L. Erlanger. In 1907 Ziegfeld came to them and proposed the production of the first "Follies." An arrangement was made whereby Klaw & Erlanger took 50 per cent of the concern and the remaining 50 per cent went to Ziegfeld. May 25, 1912, the "Follies" was incorporated under the title of the Ziegfeld Follies, Inc., and the stock was divided with 50 per cent going to Ziegfeld and 25 per cent each to A. L. Erlanger and Marc Klaw. A. L. Erlanger became president and treasurer, Marc Klaw, vice-president, and Mortimer Finkel, secretary. The latter had no financial interest. The directors were Erlanger, Klaw and Ziegfeld.

No Regular Dividends. Under the arrangement there were no regular dividends, but the payments were systematized with Ziegfeld receiving \$1,250 monthly and Klaw and Erlanger \$625 each. Klaw & Erlanger made the advances for the staging of the productions and these advances were repaid out of the profits of the shows.

In August, 1917, it was decided to present the "Midnight Frolic" and the enterprise was incorporated with the same division of stock as existed in the "Follies" case. There was also an arrangement of payments the same as in the earlier corporation.

In 1919, when Klaw & Erlanger dissolved, the stock of both corporations was parceled out to the directors, with the 50 per cent of each going to Ziegfeld and the remainder in each split between Erlanger and Klaw. The directors in both, however, remained the same until last summer even though Klaw went his separate way.

Between May and September of this year while Marc Klaw was abroad the meeting at which he was ousted was held. At the time it was voted, according to the papers in the case, Ziegfeld was to receive \$2,424.22 and Erlanger \$123.33 monthly instead of the usual \$1,250 and \$625 which they received respectively from the "Follies" and from the "Frolic." Ziegfeld's return was increased to \$1,523.23. At the same time E. B. Golding was elected to the directorate of both corporations, receiving \$500 annually from each for his services. This makes a salary list for the directors of the (Continued on Page 12.)

STAGE HANDS' END SWITCHING; MANAGERS GRANT CONCESSION

President Lemke of I. A. T. S. E. Arranges Truce
Between Local Union and Legit Managers—Settlement of Wage Increase Expected.

A settlement of the wage dispute between the stage hands local union and the managers was due yesterday (Thursday) when a special meeting was called with the object of rearranging the scales. In point of the supposed final decision of the managers' committee several weeks ago to the effect that the union would be expected to live up to its contract which runs until the shifting of men stopped in the end of the season, the meeting is a practical win for the stage hands, having started Thursday night last week. The original crews returned to the houses assigned them prior to the wage increase request and the subsequent refusal. No official statement came from the union. The crews just reported for duty. This followed a conference between the managers committee and President Lemke of the I. A. T. S. E. The presumption then was that another meeting was contemplated and shifting stopped immediately. The protest made by the managers that shifting was a violation of the contract because it resulted in incompetent handling of the shows was also credited with being a factor in the order which stopped the men moving from one house to another. It is known the managers had taken steps to appeal to officials in the A. F. L.

At Thursday's meeting the managers were asked to consider a new proposal from the stage hands. The gist of the plan is to establish the wage scales in the legitimate theatres along the same lines as in vaudeville and burlesque. This would call for a flat salary covering all work in the houses with no charge for extras for any work done in normal hours.

Extras have always been a source of controversy between the men and the managers. Rehearsals calling for minor duties entailed payment of items often in dispute. If the new arrangement is adopted taking in and out in normal hours will not call for extras. Where such work is called on after midnight there will probably be allowances made.

Big bills for rehearsal and extras are reported for several big shows brought in this fall. It is claimed the crew expense for "Tip Top" at the Globe was \$3,500, and that \$900 extra went for "Hitchy-Koo" at the New Amsterdam. "Moroca" probably topped either of those bills. Managers claimed the shifting was not to a disadvantage in all the others affected. In the case of the Booth, where there is a road crew and house crew of seasoned men, the changes are reported having been made 15 minutes faster with those originally assigned the house.

At the headquarters of Local No. 1 Theatrical Protective Union it was stated that President Lemke, of the I. A. T. S. E., had requested, not ordered as published, the New York union officials to instruct their men to stop switching. President Lemke had assured the local union officials it was said the managers would grant a conference if the switching was stopped.

The local union had reports that George M. Cohan had been granting a bonus of \$100 weekly to the stage hands of "Merry" for some time. This bonus divided among the stage hands amounted to about the 75-cent increase demanded, it is said. Other managers were also granting a bonus, according to reports received by the union. In one instance a stage hand at one of the Shubert houses received \$32 in his envelope at the end of the week, the outside of the envelope being marked \$25.

ADJUSTING ROYALTIES

Harry Tierney, composer of "Irene," called for London yesterday on the Imperator. He is representing the Vandyke Producing Co. as well as his co-writers, James Montgomery and Joseph McCarthy, in an effort to adjust a settlement of the royalties due from J. L. Harkis, who has produced the piece abroad.

LAURETTE TAYLOR'S PLANS

May Do "Mary Stuart" Under Sam Harris' Management.

The return of Laurette Taylor to the stage in this country will undoubtedly be under the management of William Harris, Jr. All indications point to that at present. Mr. Harris' trip abroad was for the purpose, it is understood, of straightening out a difference between Miss Taylor and John Drinkwater, the author of "Abraham Lincoln," regarding the version of "Mary Stuart," in which she is to appear in this country. There was a short version written which Miss Taylor likes very much and which she would do. This would, however, necessitate the addition of a curtain raiser to the bill.

A second version prepared by the author is not entirely to Miss Taylor's liking, and she refused to appear in it. Mr. Harris, it is believed, is trying to get Mr. Drinkwater to consent to an elaboration of his original play of the ill-fated Queen of Scots.

In the event that he is successful it will undoubtedly mean that Miss Taylor will star under his management.

Miss Taylor has heretofore been appearing almost entirely in plays from the pen of Hartley Manners (her husband) since he wrote "Fog o' My Heart" for her, and since she left the Oliver Morosco management has been listed as one of the George Tyler stars, under whose direction she appeared for several seasons.

CENTURY ROOF TO CLOSE

Maybe This Week—If Not Next Week

If the Century Roof shows do not close this week, they will next week. The Shuberts have issued notices of quitting to the artists and are in a position to end the run of the roof shows there at either time.

Following the dispatch of the combined roof shows for a road tour with Eddie Cantor featured, the Century Roof will be remodeled into more of a semblance to a roof place and probably open around New Year's with another midnight attraction.

The Shuberts would not place a personal press agent on the roof and did not, until it was too late, when Carl Helm was given the post. Helm has done good work in the short time there and helped the business materially but the black eye the entertainments had received long before that was impossible to overcome.

BETTY DURLAND HAS DIVORCE

Cincinnati, Nov. 17.

Mrs. Elizabeth D. Langhorst, aged 33, known professionally as Betty Durland, and formerly with "The Passing Show," was granted a divorce this week from Frederick C. Langhorst, aged 32, a dining car steward. She testified her husband had failed to support her and their child during ten years of married life, and when he left her, July 23, 1920, he told her to get a divorce. Langhorst did not contest, and agreed to pay \$1.50 a week for the child's support.

Mrs. Langhorst is considered one of the best singers ever trained in Cincinnati.

PLAY FOR PETROVA

Mme. Petrova, who has been for a season or more in vaudeville is now casting about for a play in which she will return to the legit stage.

José Jacobs has been commissioned by Mme. Petrova to aid in the selection of a script out of several submitted.

"THE DREAMER" CLOSING

Atlantic City, Nov. 17.

With the end of the week at the Globe Saturday of the William A. Brady show, "The Dreamer," with Alex Carr, the piece was laid away. It had been out but a few weeks.

PURCELL'S ATTACHMENT DELAYS "RITZ" OPENING

Show Late Starting at Majestic, Brooklyn, Monday.

Low Fields' "Poor Little Ritz Girl" opened at the Majestic, Brooklyn Monday evening about an hour late, in starting its current week's engagement at that house. The delay was primarily brought about through an attachment levied against the corporation operating the production at Newark, N. J., late last Saturday, on behalf of Charles Purcell, who alleges damages to the extent of \$5,000 for having been dismissed from the show while it was at the Central, New York.

Following the filing of the attachment, attorneys for Low Fields found all of Newark's judiciary had gone to Princeton to see the football game that afternoon. Pending the attachment could not be completed Saturday and the props of the show remained at the Broad Street theatre, where the piece was finishing the week Monday, after the property had been released by the filing of a bond, a horse truck engaged to take some of the long scenery to Brooklyn could not make the Majestic in time.

The New York dailies published a story the Newark attachment had stopped the "Ritz Girl" from opening in Easton, Pa., Monday, as the start of a week's one-nighters. As the show was not booked for Easton or any one-nighters, Fields was perplexed Tuesday to decide where the dailies had obtained the attachment story.

Purcell was "loaned" by the Shuberts to appear in the "Ritz Girl" and opened at the Central with the piece. Fields claims Purcell did not follow the script and interpolated. Requested to follow his role, Fields says Purcell in his dressing room at the Central agreed to do so, but reported, the interpolation whereupon Fields gave him notice. Fields at the same time informed the Shuberts of Purcell's release and Fields stated the Shuberts immediately offered Purcell an engagement with "The Chocolate Soldier" or the then forming new piece, "Lulu." Purcell declined both, says Fields.

In the suit against the "Ritz Girl" corporation Purcell incorporates as a part of his claim, loss of earnings through idleness since leaving the Central.

STOCK IN TOLEDO

Harold Holstein left this week for Toledo, where he will operate a new house to be known as the Toledo theatre. He will install a stock company, with Albert Cowles as stage director, Nicholas Yelland as art director and Frank McDonald as stage manager.

The personnel of the company will include Beatrice Maude, Nora Strirling, Spring Byington, Elizabeth Patterson, Julia MacMahon, Arthur Albertson, Robert Fiske, Leffrange Millman, Corbett Morris, Stokes McCune, Aldrich Bowker, William Whitford.

Yetta Goffin, who started the publicity for the Greenwich Village theatre, is Holstein's press representative. The opening is scheduled for Nov. 22.

GUTHRY'S "DEBUTANT"

Sacha Guitry's "Debutant" is in rehearsal with an opening reported set for Ford's, Baltimore, Dec. 6. The piece moves to Washington from there, and is due to open in New York Dec. 22. Special pantomime is being staged by Pilar Morin, and the music is by Dr. Anselm Gostel.

The piece will have 100 people on the stage in some of its scenes.

OVERMAN'S DIVORCE

Chicago, Nov. 17.

Lynn Overman ("Honey Girl") has been granted a divorce from his wife, Sylvia Antoinette Overman, formerly a chorus girl, on grounds of desertion.

Charles Shannon, manager of the company, testified on behalf of Overman.

Shuberts' Orpheum in New Orleans.

New Orleans, Nov. 17.

Variety's exclusive story stating the Shuberts had leased the Orpheum has been confirmed by Dr. George Pratt, owner of the playhouse.

The Shuberts begin their tenancy next September, when the present lease expires. They have taken over the Orpheum for 10 years and will present 10 productions.

PUBLICITY IN PRICE ROW

Marcus Wants \$3 Top and Denver Theatre Would Cut to \$2.

Denver, Nov. 17.

By making public the details of their argument over top prices to be established in the Broadway theatre, Peter McCourt, manager of the house, and A. B. Marcus, director general of the Marcus Show of 1929, billed for a week's engagement beginning Sunday, have capitalized their controversy in such a way that everybody in town is interested in the show.

Early in the week there appeared statements in the papers by Mr. McCourt stating definitely that a \$3 top would prevail for the Marcus show and all attractions billed henceforth, following which the Marcus management came back with statements in the press that it would be \$2 top or nothing.

Toward the end of the week the affair came to an end with the understanding McCourt's \$2 top should prevail on condition that a special matinee be given Sunday, the entire proceeds to go to the Marcus pocketbook. Mr. McCourt says he is determined to cut the high cost of amusements at the Broadway.

Each of the statements of the contending factions has been enhanced by a daring cut of a Marcus Venus, set off in black type and a teaser sentence.

ALBANY STOCK CHANGES.

Colonial Players Reorganized—Dissatisfaction and Friction Cause.

Albany, N. Y., Nov. 17.

As hinted in Variety the personnel of the Colonial Players will be radically changed next week. Practically a new company has been engaged and is now rehearsing. Frances Anderson, leading woman; Olive Massey, ingenue; Bert Sabourin, assistant director, and Edward Varney are the only ones retained. None was an original member of the company.

Geoff Barrett, Belle D'Arcy, William Thompson, Clyde Franklin, Dorrit Kellon, Alethea Luce and William I. ("Billy") Amsdell, an Albany boy, are getting through.

The house has been losing money and dissatisfaction and friction among the players has been rife. The performance of certain members last week in "Broadway and Buttermilk" led to the general house cleaning.

Stuart Robbins, who opened here with the company, comes back as leading man.

By a curious coincidence, Alethea Luce, who replaced Robbins when the latter refused to accept a cut in salary, is now leaving for the same reason.

Willard De Shield will be the new director; Ada Boyers is second woman; Harry Ashton, Newton, juvenile; Miss Burroughs, character woman; and Mr. McCollough, character comedian.

The management intends to make the change with as little publicity as possible.

WOLF AT POLLOCK DINNER

The dinner to be given by the Friars at the Hotel Astor Sunday evening (Nov. 24) in honor of Channing Pollock, just before his departure for Egypt, will have as introducer for Mr. Pollock, Renold Wolf.

Messrs. Pollock and Wolf have known each other for many years. During their friendship they have collaborated on several plays.

Last Sunday evening at the Monastery of the Friars a dinner was given to S. L. Rothapel, largely attended with many speeches. One of the most humorous addresses of the evening was delivered by Roscoe Arbuckle.

HANLEY'S SONG AND SHOW.

A musical play called "Rose of Washington Square" is due for production this fall. The book and lyrics were written by Mrs. Harry L. Cort and Mrs. Sharlee McClure, former wife of the manager of the newspaper syndicate bearing that name.

James Hanley has written the score. He composed the song "Rose of Washington Square" and contributed the title for the new show.

Gus Hill Dramatizing "Boob McNutt"

Frank Tanshill has been signed by Gus Hill to write a stage version of Hubs Goldberg's "Boob McNutt" comedy, in collaboration with the cartoonist. Hill will produce it as a road show in the near future.

AMBASSADOR'S SHAPE COST 200 CAPACITY

Experiment in Shuberts' Newest Theatre a Disappointment

The Ambassador, on 49th street, will be the first of the string of new Shubert theatres building in the upper 40's to be completed. The house is an oddity in construction, seating plan and stage being "on the bias." The entrance is at one corner of the building, the seats ranging from northeast to southwest.

According to the plans, by building the new theatre on the widest angle possible a greater capacity would be secured. But after the walls went up it was found to be a disadvantage. Instead of gaining it was discovered the house loses about 200 seats.

The Ambassador is designated to seat around 1,300.

COME BACK TOGETHER.

Different Factions Play Social at French Lick.

The return to New York during the last week of A. L. Erlanger, Charles Dillingham, A. H. Woods and Archie Selwyn from Chicago and French Lick, where the quartet were together for a number of days, has again given rise to rumors of new affiliations.

Erlanger and Dillingham in going west stopped off at Chicago and were met by Woods and Selwyn. The four continued to the Indiana resort together.

Those most conversant with the affairs and existing contracts state, however, there is no possibility for the present, at least, of any change in the booking and theatre holdings of any of those in the party. Woods and the Selwyns have long term booking agreements with the Shuberts.

NORTHWEST "SHOT."

Big Production Fails to Draw Out There.

Reports from the Northwest indicate that section of the country is pretty well "shot to pieces" as far as show business is concerned. This is true of the bigger part of the cities as well as the one-nighters.

An attraction coming through from playing the coast struck a long stage of bad business from Seattle on. It is a big show, playing none but the big cities East. The West country refused to patronize it and coming into Minnesota, the Dakotas, etc., it is hoping to pick up enough to keep it going.

ENGAGED FOR "BLUE EYES"

Morris Ross, in association with Low Fields, will start rehearsals of "Blue Eyes" tomorrow (Saturday) with a tentative opening date arranged for Christmas either in New York or Chicago. The cast includes Dorothy Markaye, Ray Raymond, Frank Davis, Oswald Howland, Billy Gould, Anna Sands.

Negotiations with Melite King to play the lead were called off, it was learned, and, although the producers were willing to pay the \$1,500 weekly salary asked for by Miss King, they were not agreeable to starving her, a condition upon which she insisted.

According to the producers, they cannot secure the type of chorus "beauty" they think will prove an asset in the show, and are declaring themselves ready to pay \$150 a week if they can secure types to suit them.

GOETZ SHOW FIXING UP

"Here and There," the musical show produced by Ray Goetz and played until recently under the title of "Piccadilly to Broadway," has been taken off for repairs.

Ned Wayburn is re-staging the numbers. Billy Kent, Robert Emmett Keane and Maurice Diamond have been added to the cast.

The show is rehearsing in New York this week and will reopen shortly at the Majestic Boston.

POST BREAKS OWN RECORD

Kansas City, Nov. 13.

Guy Bates Post, in the "Masquerader," who closed a week's engagement at the Shubert theatre Nov. 13 broke his last season's record with the same play in the same house.

With the prices ranging from \$3 the week's business went over the \$30,000 mark, which is capacity at the prices played.

SHOWS IN N. Y. AND COMMENT

BIG CHICAGO WEEK
RUNS MIGHTY HEALTHYMisses Cowi and Barrymore
Still Top-Mounters

Chicago, Nov. 17. Ideal theatre weather, with most of the theatres doing a wonderful business. A last minute booking put Fritz Leder in Shakespearean repertoire at the Central for two weeks, replacing the "Passion Flower." Only one other change in the theatre map here. Theda Bara giving way to "Irene." The rest of the shows look good until the holidays. "Not So Long Ago" going away next week, replaced by "Cinderella on Broadway."

"Declassé" (Powers, sixth week)—Will stay until March and maybe close the house, still a complete sell-out, around \$11,000.

"The Blue Flame" (Garrick, third week)—Only two weeks of Theda Bara, and then "Irene" for an indefinite run. The "Flame" show slipping badly to around \$11,000.

"Scandals" (Colonial, sixth week)—The best week since the opening, doing a little better than \$23,000.

"Money Girl" (Cohan's Grand, 10th week)—Has proved one of those clean musical comedies where the entire family go to enjoy themselves. Last half business getting an extra strong play, \$14,000.

"Smilin' Through" (Cort, fourth week)—This show has taken Chicago by storm and in a larger theatre would outplay the Barrymore show, but even with its limited capacity is doing around \$16,000 almost all box-office sale.

"Buddies" (Woods, 14th week)—This show hung on like a building hardly varying from \$15,000, but underlined to leave shortly to give way to Griffith picture.

"Abraham Lincoln" (Blackstone, seventh week)—Had its high moment last week, doing a little better than \$14,000. Producers expect this to last out the season. Will probably stay until after New Year.

"Adam and Eva" (LaSalle, 10th week)—\$14,000; will also stay until after the holidays.

"Passion Flower" (Central, 10th week)—Departed on rubber heels the same as it came in. Fritz Leder with a repertoire of six Shakespearean shows booked in for two weeks with hardly any advertising. Nothing announced to follow.

"Song" (Princess, first week)—A mild hit, appealing to the better class theatre-goers, doing around \$4,500.

"Not So Long Ago" (Hudson, second week)—Only one more week and will be replaced by Marie Dressler in "The Winter Garden Show" for an indefinite run. "Not So Long Ago" gross was negligible.

"Happy Go Lucky" (Playhouse, second week)—Also caught on and will easily last eight weeks in theatre, which is out of the way. Did nearly \$1,000 better than on its opening week, going about \$11,000.

"The Storm" (Olympic, 11th week)—This play and house taking advantage of every holiday to give an extra matinee, and every matinee proving very popular. Playing to a middle-class clientele and looks like a record run for this theatre. Came within \$100 of \$15,000.

"Monsieur Beaucaire" (Hilma, second week)—This show is not strong, general of the agencies getting stuck on tickets, though nothing listed to take its place and showing a profitable business, \$14,500.

COHAN'S "LOVE" COMEDY

George M. Cohan has accepted a new comedy entitled "In Love With Love," which will feature Wallace Ridinger. It will reach production by January.

The piece was written by Vincent Lawrence though portions have been re-written with Edgar Selwyn. The Selwyns had the play for some months, selling it to Mr. Cohan for Ridinger.

"Love" is the second play by Lawrence which will have come to Broadway this fall. The other piece is "The Ghost Between," now ready for premiere this month. The latter piece will star Taylor Holm's Lawrence is rated among the best American golfers.

TWO SUITS BY SAME GIRL

William A. Brady is being sued by the Manhattan Supreme Court by Anne Marie Whelan, who alleges she was engaged to appear in "The Skin Game" and was wrongfully dismissed.

According to papers filed in the Second District, Manhattan, Co. Court, Brady was engaged to appear in "The Skin Game" and was wrongfully dismissed.

The Supreme Court has a \$10,000 damages for breach of contract.

"Nearest Man in the World" (Hudson, 6th week). A money hit ranking close to the very best non-musical offerings in town. Better than \$16,000 right along. Cohan's presence a big factor.

"Macao" (Century, 7th week). Reaction over the big takings noted in last week's attendance. At that the great spectacle drew \$25,500.

"One" (Belasco, 10th week). Has another month to go. Belasco readying one of his biggest productions, "Dishonored," for a premiere at Christmas.

"Opportunity" (48th Street, 17th week). Gift for this one has slowed down. New attraction expected for next month.

"Outrageous Mrs. Palmer" (30th Street, 6th week). Rated well as a play but did not reach big figures. Due to leave for Chicago in two weeks. "The Spider" may succeed.

"Pitter Patter" (Longacre, 8th week). Cost changes here. William Kent leaving to go into "Here and There." Ernest Truex succeeds Saturday. Last week \$12,200. Business has not been up to expectations indicated when it first showed out of town.

"Prince and Pauper" (Booth, 13th week). Looks like a hit. Last week the takings went to nearly \$11,000, which means capacity. Entire lower floor seated at \$2.

"Samson and Delilah" (Greenwich, 10th week). Arthur Housman first production this season. Introduced Ben Ami, the Yiddish playboy, to American stage. Opened Wednesday night.

"Spanish Love" (Maxine, 11th week). Classes as one of the expensive. Has consistently gone over \$12,000 weekly.

"The Bat" (Mortons, 11th week). A dramatic smash. This mystery play came in early and has been a sell-out since premier with better than \$17,000 weekly.

"The Mandarin" (Princess, 13th week). Failed to register. Hippodrome had shown something of a sensation on the Continent. Show figured to be hit or a flop, with no half-way scoring. Stops either this week or next. House under rental or management.

"The Mirage" (Times Square, 15th week). Around \$14,000 last week which is important gross, though under par of first seven weeks. Rates advertising used.

"The Tavern" (Cohan, 11th week). Continues to be liberally cheered by extra advertising. Pace again showed increase for normal week, \$12,000 last week.

"Skin Game" (Hijon, 5th week). Has been doing surprisingly well. General discussion over motive of author has provided interest. Over \$10,000 last week, a good figure for this small house.

"This Name Is Woman" (Playhouse, 11th week). Opened Monday night. Mixed comment from reviewers, but figures to have a good chance. Mary Nash featured. Show opened out of town last spring as "Man and Woman." Was renamed last week to "The Cat's Paw," but that title withdrawn.

"Tip Top" (Globe, 7th week). Planning to all the money the house will hold, with the gross running between \$25,000 and \$26,000. Looks good at that gait until spring.

"Three Live Ghosts" (Byrnes, 8th week). This attraction liked and is getting a good play considering its horribleness in the roof theatre. Around \$1,500 last week.

"Tribble Me" (Selwyn, 11th week). One of the musical hits with steady big business for evening performances. Better than \$19,000 last week, a slight reaction from election week.

"Woman of Bronze" (Frazee, 11th week). Dramatic success, with the draw steady. Drew \$11,500 last week, an excellent gross. A real winner for Margaret Anglin.

"Welcome Stranger" (Cohan & Harris, 10th week). Box office busy with patrons dodging the extra premiums at agencies but willing to pay \$2 top at theatre. Around \$19,000.

"Way Down East" (48th Street, 12th week). Remarkable business keeps up. Last week \$19,000 only \$400 under great gross of election week. Agencies selling for this picture. Getting 11 top.

"Over the Hill" (Lyon, 11th week). Shifted into four different Broadway houses, but keeps on doing business. At \$1 top tickets over \$11,000.

"Check Passer Jailed". New Orleans, Nov. 10. The Houston police have a man in jail there representing himself as Jack Bailey, charged with passing bogus checks.

Bailey says he was ahead of "Lath" Miss Blue River, playing the South last season, and that he is a brother-in-law of the Birmingham criminal.

Bailey used Birmingham checks when passing railroads at Atlanta, and the railroad people upon the return of the checks had their detectives there him.

KLAW CHARGES ERLANGER.

(Continued from Page 11.)

"Follies" totaling \$40,000, and for the "Follies" of \$30,000.

Golding Writes.

This information was received from Golding by Klaw in the form of a letter after he had asked for information regarding the affair. Mr. Klaw also received a statement showing that the salaries of the "Midnight Frolic" for the week ending Sept. 11, 1939, was:

Principal \$6,125
Staff 547
Chorus 2,954
House salaries 1,932

Total \$11,558

The information from the Golding letter showed Erlanger and Siegfried were drawing \$40,000 as salaries annually from the two attraction corporations.

In addition to this, Klaw alleges that prior to the time of the dissolution of the Klaw & Erlanger firm there was an arrangement whereby the "Follies" played the annual summer season at the New Amsterdam theatre at a weekly rental of \$1,500. Now this has been increased to \$3,000 weekly.

Because of this Klaw alleges that under the guise of salaries, excessive rents, etc., funds are being diverted from the corporations and he as a minority stockholder is losing thereby.

Early this week Marc Klaw filed answer to a suit brought against him for an accounting of \$287,000 worth of Liberty bonds, left undivided when the partnership was broken up. The division was held up because of a controversy over the excess capital which Erlanger stated he had over that invested by Klaw and on which he had been credited with interest. Klaw states he never gave his consent to the payment on this capital although Erlanger alleges his former partner did give consent.

Klaw also said that there are large sums due the old firm from the production of "Clarence" and makes a demand for an accounting on "Ben-Hur," the rights of which are held in the name of the old firm. This contract provides that the play must be produced each year. According to Klaw a cast was engaged for 19-21, but later the revival was called off. It is possible that through this the rights may be lost to K. & E. and in this event Klaw maintains a great loss will come through the loss of the right to sell the "Ben-Hur" picture rights and he holds Erlanger would be responsible asking for an accounting of the profits which may be realized from the sale of the film rights.

ARMISTICE DAY QUIET.

Special Matinees Draw Little Business—Wednesday Better.

Special matinees for Armistice Day proved a flop all around. The switch of the regular Wednesday afternoons to the holiday by a majority of attractions was a "bomber," as Armistice Day turned out to be no holiday. The banks stock market, schools and practically all industries operated as usual in New York. Broadway was normal and with no entertainment theatres naturally suffered.

These attractions which kept in the Wednesday matinee did well. Regular Thursday matinees which is the custom of a number of theatres suffered considerably because of the general switch to that afternoon of the others. Night business was strong.

CHORUS GIRLS ATTACK.

Chatham, N. Y., Nov. 17.

Properties attached to the "Katie Hammer Kids," which was used here by Bonnie Lee and Marjory May show going to recover \$200 damages for alleged breach of contract, were released when the manager put up \$100 cash.

The case was brought before Justice of the Peace P. H. McCarthy. The girls claimed they were discharged without two weeks' notice and transportation back to New York, but the manager, Frederick Allen, declared they left of their own accord. He said he would take them back if they chose to rejoin the company.

"As You Were" Until Knew.

Boston, Nov. 17.

"As You Were" is now scheduled to return to the Wilbur until December 1, the latest.

NEWS OF THE DAILIES

In the name of herself and her brothers, Ethel Barrymore last week subscribed \$30,000 to the Fifth Avenue Hospital Fund. The subscription was to pay for a room for the ailing people.

Peggy Marsh, the London dancer, who claims Henry Field in father of her child, is here to renew her fight for a share of that part of the estate of Marshall Field inherited by Mr. Field.

Marc Klaw last week bought from the Aster Estate a plot of land on the south side of 40th street, between Broadway and Eighth avenue, 235 by 100, on which he will erect a 12-story office building, two theatres and a roof garden.

Ernest Truex has joined the cast of "Pitter Patter."

G. F. Huntley has returned to his stellar role in "Hitchy Koo."

Henry Arthur Jones arrived this week on the Imperator announcing he was now more interested in pictures than plays. He had been won to this view, he said, by watching John Barrymore's performance in "Jekyll and Hyde."

Raymond Hitchcock and Delvina cleaned up in the Sunday and Monday papers. There were many feature stories about the French woman, and Hitchcock has decided that ghosts do walk in his new home. He was warned of this but doubted. Now Hereward Carrington is to investigate with him many strange noises there.

Morris Green, one of the managers of the Greenwich Village Follies, has sailed for London.

J. Stuart Blackton returned to the side to announce he had signed Lady Innes Manners, daughter of the Duke of Rutland, for pictures. A famous beauty, she is now the wife of Captain Jack Cooper. Her father opposed her going into pictures when she signed with D. W. Griffith.

According to the "Sun," Mary Pickford will go to England Feb. 15 to make pictures. Lord Northcliffe is said to be interested.

John Dunstan, proprietor of Jack's, sued by the estate of his former partner, Timothy Hurley, on the allegation he had taken more than his share of the proceeds, entered a denial and moved that the books be examined by a referee.

"Habe" Roth's suit against the Yankee Photoplay Corporation, which made the picture called "Headin' Home" with Ruth as star, resulted in the corporation going into involuntary bankruptcy, with Ruth's claim for \$25,000 and the Biograph studio's rent claim of \$1,000 outstanding.

Charles B. Cochran announces he is trying to induce David Belasco to produce for him in London and that he will start Delvina in straight dramatic productions. Delvina will no longer use her first name, Alice.

After a series of disturbances by Irish sympathizers the Capitol finally took down the British and other foreign flags and left the American ensign alone.

Holmes Montrose St. Marie described as a motion picture actress, is the woman in the case involving Assistant District Attorney Edwin P. Kilroe, charged with conspiracy by the Grand Jury as a result of failure to prosecute Napoleon Bonaparte, whom Miss St. Marie accused of committing bigamy in marrying her.

WOLFF DROPS EMPIRE.

Leewill Occupy Syracuse House Next March.

Syracuse, Nov. 17.

It is stated here M. E. Wolff is to give up the tenancy of the Empire and that the house is to be taken over by Margus Leewill for vandeville next March. The Wolff interests will not, however, be without a stand for the Erlanger rented shows in this town. The Haskins may play legitimate attractions for three days each week, with burlesque for the balance of the time.

The Empire was the joke theatre of the country when completed, assumed as when the building of the house was completed it was discovered there was a no box office and one had to be added.

In New York at the Erlanger Exchange it was stated this week there was nothing definite to be said regarding the situation in Syracuse. Mr. Wolff, when in New York five or six weeks ago, stated he had been offered the Gurney Building, in which the Empire is situated, but that he had refused to purchase. At the same time, Wolff also stated he would not remove his household

Carl Schenker and Benjamin Vilner are credited with joint authorship. Clearly, a Philadelphia news reporter who has turned out a workmanlike job of keeping an audience interested in facts played by three people in one multi-act interior set. A principal error in construction may be pointed out in the story's arrival three times in about the same manner and under the same circumstances, where a little variety was plausibly possible in a play that needed this element. This bringing on of persons whenever they are needed on stage is a continental dramatics license, but here it is usually done in a more subtle way, as in *Devotions*. It seems to me that they ask their writers to give them a "reason" for entering. Of course, the plot has been continued on Page 154.

LOEW BUILDER GETS ORPHEUM CONTRACT

New Los Angeles House Constructed by McDonald & Kahn

San Francisco, Nov. 17. McDonald & Kahn, builders of all the new Loew theatres on the coast, have been awarded the contract for the construction of the new Los Angeles Orpheum to be erected at Eighth and Hill streets, costing \$1,500,000.

The contract for the building of the Junior Orpheum, to be called the "Golden Gate" theatre, and to cost \$1,000,000, was awarded to W. B. Dinwiddie. The design of G. Albert Lansburgh, architect, has been approved.

The theatre will have seating capacity of about 3,000 people.

NEW ORPHEUM LINK.

Gleason Plans House in Stockton to Play Regular Bills.

San Francisco, Nov. 17. F. A. Gleason has selected a site in Stockton and will award contracts for the building of a theatre early in March. The building will house the Orpheum bills coming from Portland two days prior to their opening in San Francisco.

DILLON ON LOEW STAFF.

San Francisco, Nov. 17. Gerald L. Dillon joined the Ackerman & Harris forces last week and took charge of the publicity work for Loew's State theatre in Oakland, which opened Nov. 14.

Dillon is one of the best known press agents in the West and for 14 years was identified with the Orpheum theatre here as publicity manager. This position he vacated upon the inauguration of a new house staff.

EDITOR'S PLAY AT ALCAZAR.

San Francisco, Nov. 17. Walter Rivera, dramatic editor of the San Francisco "Bulletin," has written a play, "Watch My Ankh," which will be produced at the Alcazar here week of Dec. 12 by the stock company.

Rivera, who has written other plays that were presented for the first time at the Alcazar, will aid in the direction.

CLAIR CO. OPEN STOCKTON

San Francisco, Nov. 17. The Roy Clair Musical Comedy Company is due to open at the Hippodrome in Stockton today (Thursday) for a stock engagement. The company has just returned from the Northwest, where they have been "wild-cattling" playing one nighters down the coast.

"MY CELLAR"

A Bit of Bohemia in the Heart of SAN FRANCISCO

AT THE GRIDDLE

Waffles, Hot Cakes, Ham and Eggs, etc. "BOMB COFFEE"

60 EDDY STREET, Above Powell

BRENNY WINTERFELD Accommodator

JOHN J. McARTHUR (Oakland)

OFFER

America's Finest Light Opera Company

1939 THE ROYAL 1939

ENGLISH OPERA COMPANY

Jefferson De Angelo and Company of 25

National Directors Max Brodie

New Touring United States and Canada.

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SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST.

58 SUTTER STREET

SAN FRANCISCO

The Play Spot for the Show People

America's Supremely Unique Rendezvous of Goodfellowship

THE DUNGEON

A Bit of Montmartre Transplanted in California's Subterranean Prison with "Trustees" in Service

17 Anna Lane—Ellis, above Powell
SAN FRANCISCO

KOLB AND DILL PLAN MUSIC HALL REVIVAL

Negotiating for Curran Theatre Through Lurie

San Francisco, Nov. 17. It is reported that Kolb and Dill are in negotiation with Louis Lurie to acquire the Curran theatre when the lease falls into the Lurie's hands next year.

It is the intention of Kolb and Dill to present shows on the music hall order, such as presented here years ago at Fisher's theatre on O'Farrell street before the fire.

NEW ALCAZAR INGENUE

San Francisco, Nov. 17. Edna Peckham, late prima donna of "Chin Chin," opened at the Alcazar last week.

Miss Peckham will assume Ingenue roles, replacing Dorothy Bartley who was removed to the capital last week with appendicitis.

FRAWLEY PLAYS HAWAII.

San Francisco, Nov. 17. The T. Daniel Frawley company stopped over in Honolulu enroute here from the Orient to play a few weeks there. On reaching here Frawley will stay, organizing a new company which he will take to the Orient next year.

NEW FRESNO HOUSE FOR PAN

San Francisco, Nov. 17. M. Howell will build a new theatre in Fresno at a cost of \$200,000. The house will be devoted to pictures and vaudeville and probably be used to house the Pantages shows in that city.

NAPA HIP OPENS NOV. 23

San Francisco, Nov. 17. The Hippodrome, seating 1,500, will be opened Nov. 23, in Napa. The house will be devoted to pictures and vaudeville.

Lesser-Gore Bros. Deal.

San Francisco, Nov. 17. Bud Lesser and the Gore Bros. have taken over the C. & C. theatre in Taft and will remodel the house.

Cary Lamont's Mother Dies.

San Francisco, Nov. 17. Carl Lamont's mother, age 74, died here Nov. 13. Mr. Lamont represents Harry Van Tiler in this city.

PANTAGES, SAN FRANCISCO.

San Francisco, Nov. 17. A first-rate bill here this week, with the majority of the acts achieving hits.

It is jazz musicians' week at all houses. Art Penny's band, topping here, is as good as any. Penny's singing, accompanied by band, closed the show to a hit.

Leona and Wood registered a big hit next to close with good talk cleverly handled and exceptionally good dancing at the finish. Dancers Supreme, a couple of girls and a man, in classical jazz and whirlwind dancing, with special stage drapery and a speedy routine, went strongly.

The Wintergarden Four also won a hit with excellent harmony singing in familiar quartet selections. Gaylord and Heron, a couple of girls in blackface, handed out good comedy for laughs in olio, going to full stage for a dressing-room bit, removing the black in view of the audience and finishing a hit.

Budker's Six Harlequins closed good.

Jack Josephs.

ORPHEUM, SAN FRANCISCO.

San Francisco, Nov. 17. While devoid of big-name headlines the Orpheum this week has a good show. "The Spirit of Mardi Gras," topping the billing, features a sextet of jazz musicians in selections, while specialties are offered by the Mimes Fatsy Shelley, Helen Murry, Grayce Blair and Madge Wood.

Miss Murry's good looks and ability in blues and jazz singing brought much applause, but Miss Shelley won the act's honors with clever dancing. Her hornpipe and eccentric stepping registered a hit. Bert Baker and Co. in "Freaky-Freaky" were in the usual headline sixth position and got laughs and screams throughout, despite the familiarity of the vehicle, proving the show's outstanding feature.

Nate Leipzig for his showmanship and skillful card manipulation received his appreciation in third spot. His is among the few card stunts seen here capable of holding the interest continuously. Marie Sabbert and George Brook were more than pleased in fifth position, and the cute and baby manipulations of Marie Sabbert and good talk and comedy by Brooks got laughs rapidly. The pair concluded with some fast stepping, Brooks' clever acrobatic dancing making a dandy impression, the team finishing to a good-sized hit.

Claude and Marion were another hit, next to closing, following Baker's wallop and doing very creditably. Willie Hale and Brother, programmed to open, closed with juggling, but the audience started leaving before they were half through.

Guy Woodick and Florio La Due opened. Their roping went well but their talk got little. The Barr Twins repeated well. A screen announcement declared the house in future would refuse to accept tickets purchased from scalpers.

LOEW'S HIPPODROME.

San Francisco, Nov. 17. The Hippo has a well-laid-out bill this week that received more than its deserved, though good in spots.

Heras and Preston opened with good comedy and straight acrobatics, winning a fine hand at the finish. Knox and Inman, a mixed couple, at the piano with familiar comedy songs tickling past over, concluded with a story melody blue in spots, and were liked very well.

Ted McLean and Co. in a sketch entitled "A Modern Diana" was appreciated all through, with only McLean's work worthy of special mention, however. Williams and Howard, comedy and straight, with some of the oldest gags in existence and a few not so familiar, had them laughing hard, finishing a hit with parody singing.

Cabaret De Luxe, the jazz band headliner, with Billie Richmond, Marie Barker and Maurice Le Mar in front with song and dance acrobatics scored a deserved hit. The principals and settings were above standard.

Jack Josephs.

LOEW'S CASINO.

San Francisco, Nov. 17. Five acts instead of the usual four composed the vaudeville bill that was far from satisfactory entertainment.

The Three Kitaro Brothers, opening, however more than pleased. The pedal juggling of two of the Japanese won good laughs. One of the trio does some nifty tumbling, and his head climb up a flight of steps sent them away to a big hand. Farrell and Hatch, a couple of colored entertainers, were second, with piano and songs, the routine consisting mostly of comedy numbers that are well put over, especially by the one at the piano. A haild by the other showed only a fair voice.

Both are at their best in a jazz number at the finish, which threatened to stop the show.

Neil and Elsie Gilbert, No. 3, were easily the outstanding act on this bill. They sing well and dance a little in a routine that has talk in between. A "blues" number was especially well handled, displaying excellent harmony and big time style.

Their short costumes in the early part of their offering in "small time," but their more classy appearance when they change to evening gowns compensates. With rearranged and brightened r their talents should carry them on. Frank Hall and Billie O'Brien, with a sketch in title only "Frozen Out," a singing and talk, turned with a piano employed by the woman at the outset in a prior act, both going to "one" at the finish. The talk is mediocre and not any too well delivered. They pass on their singing voices. The Robinsons, Melba Trio are two men and a woman who get laughs on some of the silliest stuff pulled here in a long time. They have good voices and closed the vaudeville section to good applause. The Robinsons comedy was a laugh from start to finish. The Will King Co. in the "Four Fish" more than redeemed any shortcomings in the vaudeville portion.

\$1,000,000 DOLLAR.

(Continued from page 3.)

A complicated affair called "The Cost of Living," made a capital dash with its elaborate costumes, the girls appearing as "Rent," "Cost," "Sugar," and the like. Several of the principals, both men and women, had pretty long "thanks for the applause" speeches about the workman and living cost that the upstairs crowd felt for and applauded. Besides, for the first time Joe Freed, principal comedian, and his partner, Al Tyler (both in semi-trained, semi-eclectic character), worked up substantial laughs with a lot of sparkling lines, which they delivered in bing-bing style for surprise points. All this helped get the Columbia clientele in the mood for a better second half. Tyler left vaudeville for this season in burlesque.

Freed's comedy musical specialty set under way splendidly, introduced by way of a singing trio, employing Harry Fentell besides the two comers. They gave a short bit of old-fashioned "barber shop" harmony, and then Freed and Tyler ran through a good routine of novelty musical bits with guitar, trick pipes and mouth organ.

The "Don't Take Away the Blues" number just mentioned came a. the heels of this amusing specialty and d stopped the show for five minutes on the strength of Miss Moore's dancing, with a touch of unruly shoulder that would shimmy to the delight of the boys.

Fentell and Mildred Cecil filled in an agreeable interval with a song story about a quarrelsome couple and a neat bit of stepping, and gave place to one of the best bits of built-up comedy business of the show. The scene was a steamship saloon with four staterooms facing the audience. Four husbands go for ice water, and returning one by one enter the wrong door. They come out, visibly perplexed by the wife within. Freed, the perpetrator of the joke, enjoying it until he fourth husband, entering his own (Freed's) wife's room, fails to return. The other husbands go in to investigate and likewise stay there. The confusion comes when it develops that the fourth wife left the room, after putting out a bottle of Scotch for hubby. It was well worked up to the point and brought a roar.

Another bit that scored was a cute "same" scene between Freed and Miss Moore, full of good laughing material and well done. The whole latter half of the performance is wealthy in clever, snappy lines, but the principal comedians do not get all that is possible out of the bank but the lines themselves carry. This is one of the very rare burlesque situations in which the bank is better than the comedian. Usually it is the other way around.

The three principal women of the organization are exceptionally well dressed, not in the evening burlesque style, but more after the manner of a polite Broadway musical comedy. Their two are strikingly attractive and modish. Miss Cecil might serve as a model for burlesque prima donnas in the selection of classy raiment. She wore two very beautiful creations of white and silver, and the flame-colored affair that she got into for just a minute at the finale was the last word in style and class. Miss Moore likewise wore distinctive models of contrast flasks.

The production represents a good deal in scenery. There are six full stage sets and drops in "one" to allow for the setting. The necessity of providing intervals for changing put Tyler up against a tough proposition. He had to fill in a short time before a street drop holding the audience with a monolog. This came after the riotous number and uproarious comedy bit of the staterooms, and made the going as hard as could be for a single. Tyler got away with it, at that. He has a snappy talk routine based on "living costs," with a final recitation to music that brought him a good showing of applause.

The show is burdened with three straight or semi-straight men, none of whom does enough to justify his presence. At least one of them could be spared.

KEWPIE DOLLAR.

(Continued from Page 3.)

ward the end of the proceedings. Plant rolled all over the stage in a catch-as-catch-can attempt to jump up the closing with roughness, and got some results in laughter. However, it was sorely needed, but it should have been done sooner. Maybe if they had got the crowd laughing at the start of the evening the impetus would have carried through.

Three good-looking women principals head the feminine division, but the combination is light on dancing. Two of the trio are pallid, ballad-singing warblers. They are nice-looking, both of them away from the robust burlesque type of beauty and extremely likeable in their work, but they do not help a great deal in giving the performance that fast-moving singing and dancing tone that seems necessary to get a wheel organization across.

The polite pair are Margaret Bradley and Hilda LeRoy, both agreeable singers and graceful enough in method or vivid enough in scheme of dancing to catch the eye of the 14th street clientele. Not a costume does either wear that would arouse criticism at an Upworth League meeting in the First M. E. Language in Watertown, N. Y. The couple are infinitely more conservative in the length of their skirts than Harle, a troupe. Fourteen's street doesn't go to the girl-girly shows to look at long tights.

Miss Bradley was more to their taste. She wore tights for her first number and continued to wear tights to the last, running through a wealthy variety of colors and models. She also gave a touch of animation to the numbers. She is a lively little coquette and a hard worker—rather too hard in the use of a voice that needed gentler handling. "La Viva" did the dance during the two-act piece and contributed a comical specialty during a cabaret scene. Some of the violent acrobatic work during the dance perplexed the audience to expect the doing of a wig to reveal a female impersonator. It seemed too strenuous for a woman, but nothing of the sort happened, and the crowd left wondering whether the performer was a man or a woman.

Jack Rice is the straight, a good-looking young man and a satisfactory worker, although handicapped with mediocre material. A good deal of his time went to feeding the comedians, but the quality of the talk and business prevented him from showing to advantage. Tom Clifton was the extra man of the combination, devoting himself to general utility service except where he appeared for a character song in the last act.

The crowd liked his "Wop" comedy song. He has a strong voice and a determined way of working his audience that makes them pay attention. The voice did good service also in a quartet arrangement, involving all four of the principal men. He had a song specialty with Miss Bradley earlier that did fairly and secured something with "Broadway Blues" as a solo.

The program speaks of Lavino and Griner as a specialty pair but nothing in the running of the show suggests their interlude. The program lists four scenes for the first act, but only three were good, one of them a simple drop in "one" used as the scene of a talking bit by Plant and Rice, which did not get them anywhere. The other settings are especially good for an American Wop outfit. The Grincoal scene was the prettiest burlesque stage picture seen so far this season. The coloring was vivid, but so cleverly blended that it escaped over emphasis and furnished a splendid background for the natty dressed chorus. It was here that "La Viva" did a mild Oriental dance with the acrobatic incidents.

The costuming of the piece is on a par with the settings, bright and cheerful, and in excellent taste. The costumes also look newer than the average for the American circuit, although the orange and black suits that went with the "Grincoal" number recall a model used in one of the Columbia summer shows of three seasons ago.

HEADQUARTERS

GREEN ROOM CLUB

Theatricals' Rendezvous Supreme

Cafe Marquard

BIG REVUE FEATURES

SAN FRANCISCO

COLUMBIA THEATRE

MASON and GEARY

SCENERY BY EDWIN H. FLAGG STUDIOS

FRANKLYN ARDELL and CO. (7).
"King Solomon, Jr." (Comedy).
 39 Mins.; Full Stage (Special Set).
 Hamilton.

"King Solomon, Jr." will take hold of vaudeville, lift it out of its "revue" and "talk curtain" rut and place it in the front row of entertainment. Franklyn Ardeell has a self-advertising vaudeville turn in "King Solomon, Jr." That is more of a rarity. It was written by Mr. Ardeell, Walter C. Percival and Daniel Russell. Messrs. Ardeell and Russell staged it. The act is Class A all the way, from comedy to situations, to people, to dialog, to clothes, to production, to running time, and for its first metropolitan showing at the Hamilton Monday had but one drag spot that will easily be reduced.

It's the first idea on any stage that legitimately and logically provides a plan that will carry over an all-girl Broadway show, one that calls for but one man and can have as many women as the producer wishes to place in it.

Mr. Ardeell is playing the title role, given the name through being the husband of six wives. They all live with him in his splendidly set living room, each of which are six bedrooms, each labeled with the days of the week. Ardeell's only open time is Sunday. On Monday it's Monday's wife day for her husband, exclusively, with the other wives content, for each has grown accustomed to her reserved day and husband.

The comedy opens (after a prolog during which each wife introduces herself, one at a time, before the curtain by her number) with the six wives gathered in the living room, angered through their husband not having been home for a week. They agree to rebuke him on mass, first locking themselves in their rooms, with the Monday wife, a suffragette, suggesting a strike against his conduct. The plan is to have each of the wives apply to the husband when he arrives what Ardeell afterwards terms "the wives' national anthem," or the question, "Where have you been?"

The husband arrives via girship, heard by the purr of the engine. Persuading his wives to leave their rooms, he agrees to tell them where he has been, but does not, finally bringing in a "Sunday" wife for the shower. The other wives cordially greet her. It is then Sunday and the bride's day, according to the system. But when Ardeell naively suggests the newest wife to be left alone with him the Monday wife informs her hubby it is then 12:05 a. m., now Monday, and he belongs to her for that day.

As the turn approaches its final the wives sing "My Once in a While," the song hit of the "Angel Face" show, that aptly fits the situation. During it Ardeell attempts to slip out with his Sunday bride, but "Monday" catches him by the ear at the door and drags him off to the Monday room.

This comedy has been so well written and is so well handled that despite the subject matter and its possibilities there is naught but a laugh in it. And the laughs are continuous. The piece fits Ardeell all the way, his particular individuality, his command of comedy dialog and situations, and the girls are as distinctive in their way. As Wallace Moore, the husband, Ardeell has the role of his career, as bright and breezy as his stage self. Ruth Warren (Warren Sisters) is the comedy wife with the snappy retorts, the only one who "kicks back." Helen Goodyear contributes valuable support as the Monday suffragette wife and Grace White is a seductive looking Saturday vamp. Mary Mason is the blonde bride Sunday wife, while Marjorie Clements, Peggy Pates and Mary Gardner well suit the picture and speak lines assigned them with the same ease of work that stamps the excellent staging throughout.

The piece is called "A Farcical Comedy of 1939." For vaudeville it's the best all-around all-laughing novelty comedy production vaudeville has ever had. *Abel.*

BEATTIE and BLOME.
Dance.
 19 Mins.; Three.
 American Roof.

A couple in a straight dance routine, opening with a waltz, he in velvet suit, she in ballet costume. The waltz is variegated with a little toe-stepping on her part which as develops proves to be her forte.

A solo by each follows, with the man in eastern blouse and the velvet doing a whirling Russian number, and the woman a toe one-step. For a finish, following a short double dance number, he whirls her on his shoulder to the extent of a quartet of curtains. Good pop house team for either end. *Abel.*

"FROLICS IN CHINATOWN" (12).
Musical Comedy.
 28 Mins.; Full Stage (Special Set).
 Keeney's, Brooklyn.

Henry Fink produced "Frolics in Chinatown." It is a combination of girl act, farce and revue and rates head and shoulders over the average vaudeville production seen around pop houses this season. Instead of the usual dancing ensemble opening, the act starts with eight choristers in Chinese garb singing a number while working at ironing boards in a Chink laundry.

Wm. Hance is the Chinese laundry proprietor. He does a Chinaman to the life, so accurate in make-up and dialect as to give the impression at first that he is real Chinese, rather than a white man portraying a character. He's the comic, getting laughs legitimately and abundantly. There's a phoin of story running through unusually well sustained for a skit.

A walking delegate of the laundry workers' union appears in the person of Estelle Estes and a strike is called, but not before a bunch of likeable comedy is unrehearsed by Mr. Hance and Miss Estes. A juvenile with a pleasing tenor voice and a saucy, unprogrammed, put over a couple of fast singing and dancing specialties in the laundry scene, shortly following which the feminine walking delegate blows a whistle and the laundry girls "walk out."

The Chink laundryman refuses to arbitrate and the delegate suggests a compromise. This takes the form of a proposition calling for the Chink to turn his place into a chop suey parlor. That sounds like farce and it is, but the blowing of another whistle by the delegate brings about a dark stage change from the kitchen interior to a pretty drupe cyclorama, set with a miniature stage curtained off down stage at the center.

The ironing board covers stripped off disclose initial tables and stools of Chinese design, giving real atmosphere. The rest of the act and logically so runs to a series of specialties, supposed to be the Chink chop suey cabaret entertainment. The eight girls are on here for a number arrayed in fashion show costumes that look expensive enough to hold their own in a Broadway production. This is the weakest part and needs replacement. The act is a trifle long as it stands. A couple of weeks of playing and intelligent revision should bring it up to top notch form.

Even with its present faults this production has considerably more to offer than satire drapes and chorus girls. Mr. Hance's Chinese character and the general excellence of the whole company give it a natural advantage alone that should count when Mr. Fink gets the act whipped into shape and starts to bargain with the booking man. *Bel.*

ALLEN and FRANCIS.
Songs, Talk and Dance.
 14 Mins.; One.
 American Roof.

Man and woman. Act starts with flirtation. This is along the usual lines, the material containing some new, some old stuff, and averaging fairly as to laughs. Double conversational number nicely handled after the talk. The man then uncovers some excellent soft shoe dancing, sufficient to carry the act on the small time. The woman wears a couple of neat costume changes and one decorative costume for the finish, a double soft shoe eccentric. They passed No. 3 at the American. The man's dancing might be introduced briefly earlier in the act or a song placed there to break up the talk, which is rather lengthy. *Bel.*

PERCIVAL and LIZETTE.
Songs, Talk, Acrobatics.
 16 Mins.; One.
 68th St. (Nov. 13.)

Man and woman. Comedy acrobatics, talk, songs and eccentric dancing team.

The girl makes a couple of changes to knee length decollete dresses, looking extremely cute in each. In addition to considerable she is a whale of a dancer, interpolating bends and body rolls with high kicking.

The comic is an excellent ground tumbler and affects the "nut" delivery with indifferent success, mostly through the litany of the material. He shows a solo eccentric with back somersaults and cartwheels on the "ups" and they both put over a soft shoe eccentric double at the finish that landed.

They made a distinct impression at this house in an early spot, and with proper material could hold down an early position on the better bills. The dancing is the high light of the turn. *Con.*

VINCENT O'DONNELL.
Song Tenor.
 16 Mins.; One.
 Colonial.

Vincent O'Donnell is one of Gus Edwards' discoveries and in his introductory song he gives Edwards credit for his success (novelty opening). The youngster is a showman of parts and should be great copy for the music publishers hereabouts. He took off a repertoire of published numbers most of which are familiar, and makes them sound like new creations.

A pianist is carried. O'Donnell is garbed as a "gob" with a white blouse. The latter is an unhappy selection, as it kills the expression of the kid's face.

The boy has a unique delivery and gets every line of a lyric across in flawless fashion. He poses as a sweet tenor voice, which is developing, sounding stronger and fuller every time heard.

At the Colonial is the No. 3 spot he offered a couple of comedy songs, a ballad, an Irish number, another ballad and, in Harlequin costume, "Pagliacci" to oceans of applause.

O'Donnell can hold any spot on any bill, for he is there with voice, personality and popularizing propensities. He stopped the show here. *Con.*

JACK ROOF and Co. (9).
Tabloid.
 26 Mins.; Full. (Special Set).
 68th St. (Nov. 13.)

A few more choristers and a little lengthening of the book and this act would qualify as one of the old Turkey burlesque shows of the last decade.

A Hebrew comedian, a red-head "sag" comic, a straight, two women principals and five "ponies" constitute the cast. Roof is the featured comic, and does a plump mustached trick. Dismissed Hebrew. The straight is a Lieutenant. One of the girl's is the Loot's fiancée and the other is her sister. The comics are on their way to Cuba, the set being the saloon of a ship. So much for the book.

The act is framed with business between each number. There occur with methodical regularity up to the final curtain. The bits used are all veterans of burlesque, but have been wisely selected by a person who knows their "stump" value.

Neither of the women principals can sing or move a foot, all the songs being delivered in the same manner with a few jazz moves. The chorus is also useless and attempt nothing difficult in the way of dancing. The production and costumes are about on a par with the talents of those mentioned.

Roof is a good low comic, and the straight does well enough with the material. It's strictly a joke tab, but the way they howled at the 68th Street augurs a long, profitable career in the intermediate houses. That's just what it was built for. *Con.*

JEAN GRANESE (2).
Songs.
 11 Mins.; One.
 Broadway.

Entering as a "single" doing a number with the two boys starting an argument with an auditor in the third row that ends with first one going on the other side of the lights, shortly followed by the other, who does his share at the piano.

The men use an Italian dialect and get some humor out of the speech and mannerisms, but the strength of the act rests with the first boy to leave the audience, due to his voice. Three numbers, the boy mentioned doubting with the girl for two.

Miss Granesse made one change and has a nice appearance, also singing acceptably with her partner as well. The turn did nicely at the Broadway, No. 2. *Con.*

HOWARD and HOFFMAN.
Songs and Talk.
 10 Mins.; One.
 American Roof.

Howard might have been of the team of Howard and Bernard. Hoffman looks new. The boys are natty youngsters, with voices and stage presence that should carry them round the three-day handily. A fast "girls" number opens and after a brief spasm of familiar gagging, Hoffman does "Who'll Take the Place of Mary" in a manner that immediately stamps him as a corking ballad singer.

Howard is a junior type of vocalist and whizzed "Bluesie" across to telling results. Some more familiar crosby is engaged in preceding the closing double number. The patter requires attention, otherwise the team is there for the small time with unlimited possibilities, dependent, of course, on their material. *Abel.*

DE HAVEN and NICE (1).
Dances and Comedy.
 12 Mins.; One.
 23d St.

Charles De Haven and Freddie Nice are again in, after a season or two in musical comedy. They have planned the new act for comedy and have succeeded.

A supporting player in the guise of a detective is well worked in. He interrupts the first number, saying he has a warrant for them on the grounds that they have been cheating the public just like a lot more on the stage have done. He also says he has followed this team for seven years, and for the eighth year it looks like jail for them.

The couple are on first as hicks, the "bull" suggesting changes. The lyric says they are "Mulligans from the West and are going to do their best." Copper advised them to change it to Levy and Levy when they play Delancey street. This number is being used by another act.

The balance of the routine is made up entirely of burlesque numbers with the near-detective working between changes. He either calls up "headquarters" to give the boys a chance and to mention what they are doing or else announces the number direct to the audience. The first of the comedy dances is "King Charles brothers chasing bubbles."

The boys appear in doublets and carry big, red balloons, from which they work up plenty of fun. The copper phones headquarters to say what a "dab" the number was, "terrible," he thought. The next was the "Gliding Gladiators," the dancers having canes for swords and the tops of big cans for shields. It was what the cop called cheating the public. The final number was "Tanglefooted Monkey Dancers." That, after burlesque work, was finished with trick steps which took the team off a rattling good hand. The act was an easy hit. In taking the third how the detective led them off to the booby-hatch.

De Haven and Nice have an excellent comedy idea away from the straight dance routine for men, and it looks "in." *Abel.*

WILLIAM E. MORRIS and CO. (3).
"Did You Vote?" (Farce).
 18 Mins.; Three (Parlor).
 American Roof.

A farce sketch with propaganda and a moral. The man of the house is indifferent about fulfilling his duties as a citizen and visit the polls that Election Day and cast his vote, excusing himself with "there are millions of other voters so my vote won't be missed." His brother-in-law's urging to the contrary are in vain until the latter and his sister, who is the indifferent voter's wife, frame a series of situations on him through the medium of some magic tobacco which, it was previously explained, carried with it prophetic powers.

The future discloses to our slack voter friend how the laws were monkeyed with in the next ten years. Everything is "against the law," from smoking tobacco to kissing one's wife. The lawmakers of the country had decreed an 8 o'clock curfew, our president was a woman, the men wore a costume dress of severe Quaker designs, the women ditty with veiled viases.

For the punch it develops this was a frame-up and the unwilling voter makes haste to cast his vote. The story is well acted by a capable cast, although it is not clear who is the featured member. The work was fairly evenly divided. It is telling farce with enough humor to impress its moral. On its entertaining qualities alone it cannot miss, and even though Election has come and gone, is quite timely and forceful. Pure fare for the pop houses with chance on the better bills. *Abel.*

"THE LOVE LAWYER" (5).
Musical Skit.
 14 Mins.; Three.
 American Roof.

Low Seymour is featured on the three sheets in the lobby. He is the sole male in the offering, supported by a quartet of squabs who are brought on the scene as applicants for the position of stenographer in Seymour's law office. The turn is set in what one assumes to be an office, although the act may own special scenery in the downstairs theatre.

A series of numbers is offered by the various members of the company to indifferent results, although the offering will do well enough on the small time. Seymour is an engaging comedian, although with no material to speak of. The act is one of those "made on the lot" affairs, but serves its purpose modestly for the time it is playing. *Abel.*

ADELE OSWALD.
Song Cycle.
 14 Mins.; One.
 23d St.

Adele Oswald is back in vaudeville in a specially written song offering entitled "A Cycle of Manhattan." It is a well-conceived and well-written act, brightly interpreted and pleasantly delivered.

The cycle refers to various sections of New York City, with the lyric.

A Yiddish lullaby in dialect was perhaps the least attractive of the numbers. The Chinatown song "Maker of Dreams" was ballad-like and sweet in melody.

Greenwich Village was next "visited," the lyric explaining it as the place where they indulged in birth control chatter, but "when the cops come they scatter."

Miss Oswald landed her cycle on Broadway with a mention of George M. Cohan and a memory of "45 Minutes From Broadway." The number was "It's a Grand Old Name" and it took her off to nice applause. She was back with an encore, a thumbnail impression of two styles of vaudeville songstresses. One was a baby talking girl, but the number, "No Wild Inside," proved splendid. The other song and the final was a ballad as sung by the other type of actress who uses popular songs.

George M. Rosener wrote the act. Miss Oswald and her cycle should deliver in a spot in the big houses. *Abel.*

LITTLE CARUSO and Co. (4).
Singing.
 12 Mins.; Full Stage (Special Set).

This turn is set with a garden scene, probably supposed to be some spot in Italy with the sea as a background. Novelty lighting aids in giving the scene atmosphere. "Little Caruso" and one of the three women in the company are seated on a bench at the opening, duetting with the only popular number in the routine, more composed of operatic airs.

A quartet number followed, but a male duet a few moments later registered much better because of the tenor's good high notes. The tenor announced "Ritoretto," which he said would be given in the same key as used by the Metropolitan Opera Co. That was the final number and it drew big. A too dancer worked in two numbers between the warbling. Members of the company remained on the stage or strolled about, similar to the European fashion.

Nothing "Caruso" about the turn outside of the title. For pop it is a good singing flash. *Abel.*

GENE METCALFE (2).
Songs.
 10 Mins.; One.
 23d Street.

Two men and one woman. One of the men is a piano accompanist and the other is corked up, his only contribution being to roll in a baggage truck upon which he carries a singing tramp.

After the act was over the audience did not know whether Gene Metcalfe was a man or woman. That is the point of the turn—the doubt created. Gene is a woman. In voice and action she looked it even when arrayed as a tramp.

The pianist got more with his specialty during a change than the singing offered by Miss Metcalfe; that is, until the finish. There she doffed her wig and showed her hair cut like a man. In the belief that it was an impersonation the house awarded her applause. No word was spoken, however, definitely to fix the sex and the turn ended in a question mark. The billing carried Gene Metcalfe as "the silver-tongued." Her singing was hardly worthy of the claim.

It is a good idea not well done. With proper showmanship this impersonation of an impersonation might be made into something more important. The usual flash of the female impersonator is missing. *Abel.*

SIEGRIST and DARRELL.
Hand Balancing and Acrobatics.
 10 Mins.; Full Stage.
 American Roof.

Man and woman. The man is on first with some lasso juggling, very dexterously done. The girl's petting and besides acting as mounter in the hand-to-hand stuff is a first-rate tumbler on her own account. She does forwards and backwards swiftly and handles all of the familiar ground tumbling tricks in an experienced way. For a finish 'he girl carries the man off, holding him aloft in one hand. This is a corking feat of strength for the size of the girl. Closing the show at the American the act did well. Good silent turn for any type of house. *Bel.*

EL REY SISTERS (1).

Roller Skating.
10 Mins. Full Stage (Special Hangings).

Joe and Claire El Rey have been more in the Hippodrome shows than vaudeville in the last few seasons. At the Hip the girls performed both on rollers and ice skates, but roller work is their real specialty. Their vaudeville turn is away from other turns in the class. There is a pianist (Murray Mencher), so that the skating surface is reduced by a third. That is ample for the El Reys.

For the opening number one of the sisters does a mechanical doll and the number is made pretty. A change brings them out in pretty frocks for an Oriental number, and there is another change for the final, when the sisters offer their fastest work. During the changes Miss Mencher pleased with her selections. But it was the El Reys who caught the house, and their score from the opening spot should go for a hit.

Class, clothes and appearance figure for much with the sisters.

Fred.

"THE SAILORS' REVUE" (10).

Comedy, Singing, Dancing.
24 Mins.: One (1); Full (23).
Harlem O. H.

Bert Grossman is presenting this revue carrying 10 former gobs of which four are principals while six form a chorus of medians. The act, from the standpoint of two or three others of the same type that have been around of late, is far and away the best of the lot either in comedy numbers, production or dressing.

There is an opening in one during which an introduction is made telling that the audience will be given an impression of how the boys aboard ship are entertained. This is made by a chap in the uniform of a petty officer. A gob wanders on and is followed by a "dame." He tries to flirt and the P. O. tells him he can fix it, as she is an entertainer in a cabaret.

From this the act goes to full stage with the gob doing a song, backed by the chorus of six "girls" getting away with the number well indeed. A burlesque ballet bit is done by a "dame" working rough, after which the "prima donna" does a number with the chorus on again. This went over so well there was an encore.

Then there is a vamp bit with a dame and the gob, full of comedy and leads to a general ensemble with five of the chorus "girls" back in gob whites. Regarding them it is sufficient to say that they made better looking girls than boys.

Of principals, the gob shows flashes of talent as a comedian and the "vamp" and "prim" size up as "beauties" and when they doff their wig look as though they must have had stripes half way to their necks if they had been in the navy all the years since they were 20.

At that the act will get over almost anywhere, small big time being included.

Fred.

WILBUR and LYKE.

Songs and Acrobatics.
9 Mins.: One (3), and Three (6).
Greely Square.

May enters knitting, carrying knitting bag. Petite miss emerges from it for a tipping kid number. Fair Man goes to "three" for a session on the trampoline. Another kid number by the girl follows. Meaningless and mildly received. Its elimination is advisable. No trampoline come more and she enters in a third costume change, this time in rompers, for a few springs. Finish fair.

Cutting that extra number may mean speed which while not a grave fault with the routine as it stands is certain to result in a better rounded off act. Good pop music operators.

Abel.

THE GERALDS (2).

Gypsy Musicians.
10 Mins.: Two (5); One (5).
Harlem O. H.

A man and woman opening with violin and cello at a street camp are playing "The End of a Perfect Day," with the ladies being lowered giving the chance for a musical effect against a wind drop. The idea is pretty but rather badly done. The ladies with a hand device in which they put the violins are clumsy even as cello. Tune is "The End of a Perfect Day."

The finish is "The End of a Perfect Day," with the ladies being lowered giving the chance for a musical effect against a wind drop. The idea is pretty but rather badly done. The ladies with a hand device in which they put the violins are clumsy even as cello. Tune is "The End of a Perfect Day."

Fred.

"SUMMERTIME" (5).

Comedy.
17 Mins.: Full Stage (Special Set).
8th Avenue.

Lewis & Gordon present this specially set little comedy that could be called a farce, with five people. It's placed at a summer resort, called the Minnie Waukins, the front of which hotel is seen. At the summer place spending his vacation is a big chap who is very attentive to the wife of a small man (Loren Baker, who looks and acts like Ernest Truex).

To the place comes a film vamp just missing the picture director she was looking for, he having left on the train that day. But another young fellow, of normal size, who doesn't like the be-manner and sympathizes with the little husband, falls heavily for the vamp. She, however, when hearing of the summer circumstance says she will visit the husky guy and close him up for that season. But husky won't be vamped and keeps romping after the wife.

While wildly aggressive in spirit against his male competitor, the husband, physically, betrays himself incapable of taking on the giant in battle. He feared doesn't feel that way and when husky starts to meet the wife for a walk around the lake, the friend waylays and beats him, the husky returning with a badly damaged eye. He accuses the little husband of having snatched him in the dark and on the spot, whereupon the husband accepts the accusation if not admitting it, and immediately proceeds to lose the entire party including his wife. As the wife likes a rough stuff man, she for the first time, begins to look her husband over and concludes the kid is there.

It's a nice little comedy with quite a number of laughs and will more truly appeal to the women. Mr. Baker has no difficulty in handling the husband role. Even Nesbitt (formerly Paine and Nesbitt) has a walking part, while Vivian Alton is the vamp, making it stand up if not drawing serious attention to herself while doing so. The piece was written by Edwin Burke. It's the matter of contrast for comedy with the usual business. The remainder is even more familiar. Nicely set.

Sime.

FLANAGAN and STAPELTON.

Novelty Singing, Dancing, Talking.
14 Mins.: One (Spec. Drop).
City.

Youthful couple with a neat idea that isn't properly worked out. A special drop is of a small town railroad station adjoining a road leading to a young ladies' convent.

Fly talking salesman is waiting for train. Girl enters from convent and the act immediately descends to the usual done-to-death flirtation-and-getting-acquainted cross-fire.

Each handle solo and double songs, the boy possessing a sweet tenor voice. The girl is a neat looker with a fair voice who also skips through a solo eccentric dance in male attire. A double song at the finish with a silhouette at a window of a woman with triplets on her lap was a laugh. The lyric fits the bit.

The act in its present shape is all right for small time, but it might be rewritten and converted into a big time offering for an early spot on the better bills.

Coe.

STEPHENS and BRUNELLE.

Songs and Talk.
15 Mins.: One.

The act was probably Stephens and the Brunelle sisters daughters of the former booker of that name. The present act is routine mostly for song efforts by both with dancing bits to punctuate. After a dose Miss Brunelle had her best effort with "Romance," and during a song Stephens singled with an Irish note.

After a bit of domestic chatter they offered a novelty duet. Miss Brunelle singing "Dear Butterfly," with Stephens wearing a Hawaiian melody in the same tempo permitting the simultaneous rendition. The finish was a laughing scene done with Miss Brunelle in a beach costume. She looked well and was in good voice. Both presented a real appearance and were liked.

Coe.

UNIVERSITY TRIO.

Songs.
12 Mins.: One.
City.

The act is a Trio of three college members. A little comic, one with a talking machine. For the first time. The new harmonica piece was a good one. The Trio was a good one. The Trio was a good one.

Coe.

GOULD and HOWARD.

Dancers.
12 Mins.: One (Spec. Hangings).
Colonial.

These boys have been playing around on the smaller circuits, but seem to have now landed. They are carrying a solid looking velvet curtain that seems to serve only for one entrance. In a double number the boys are heard tapping back of the hangings, the latter parting to reveal them in a double routine performed on roller skates. If the drop is necessary for that entrance they will have to replace it or get it dry cleaned.

Opening in neat evening clothes they sing a French double and go into a routine of dance steps, including a waltz clog with some jazz slides. This is before the house and is followed by an eccentric double jazz dance with the dancers wearing knee jackets. It's a good routine, including some acrobatic stuff and a couple of cartwheels.

Next a solo on roller skates with "wings" and difficult looking "breaks," followed by the state double. They are dancers of the first water and look a set-up for the early spots on the best of the bills.

Coe.

BARNES and LORRAINE.

"Side Tracked".
15 Mins.: Two (special).
Harlem O. H.

A small time team that will keep going on the strength of their vehicle. It is entitled "Side Tracked" and the drop that they are using shows a railroad yard with a practical Pullman car with platform and steps at one end. Joe Barnes is busy wiping the windows of the car, as a wop laborer when the shade suddenly pops up and the blonde head of Miss Lorraine appears with the query as to where, what and how it happens that the car is stalled and no one about. When she realizes that the train has been in for some time, and the porter forget to call her she starts on a hunt for her suit case which has been removed and the wop goes down to the station after it.

While he is among the missing she sings, doing fairly well with the pop number. Barnes appears with a practical handkerchief and delivers a small grin she retiring to the car and making a change, after he has disclosed he has only been masquerading as a car cleaner to meet her. Barnes then offers a semi-recitative number in dialect with fair result.

At the conclusion of a little more talk the train leaves via the hand-car route. It is a good little small time offering.

Fred.

TOPICS and TUNES (7).

Singing, Dancing and Music.
10 Mins.: Full Stage.
Metropolitan, Brooklyn.

This is a Victor Hyde production with three men and four women. It opens with three couples in costumes of the 1847 period doing a minuet, with the fourth girl singing. This makes a classy opening.

A series of violin solos, trio, double songs, sing-alongs and ensembles follows. One of the men does an impersonation of Al Jolson that is the best and most accurate seen by this reviewer since they started to imitate Mr. Jolson. A too dance by one of the women is also well done. All of the specialties are entertaining and the act is well arranged. A first rate feature for the pop houses, with an excellent chance as a No. 2 in the better houses.

R-E

ED ZOLA DUO.

Acrobatics.
9 Mins.: Full Stage.
23d Street.

Two men. One in evening dress does a "cousin" entering via the easement window. The other appears at the back. They offer a comedy acrobatic routine with some single work here and there. The comic efforts some good falls, the other specializing on somersaulting. The falling table stunt with both legs stiff and high in the final and best low.

Fred.

ARTHUR and LEAH BELLE.

Ventriloquists.
13 Mins.: One.
Harlem O. H.

A little time team with a ventriloquist and a comedian. The comedian is a good one. The ventriloquist is a good one. The act is a good one. The act is a good one.

Fred.

AMONG THE WOMEN.

In Joseph K. Howard's gorgeously brocaded act at the Palace, "Chin Toy" a dear little Chinese girl is as fragrant as the perfume of cherry blossoms after a jazz season of shimmying sobriety and half draped prima donnas. "Chin Toy" wears a dainty light blue embroidered Chinese suit. Her hair is slick and black, with cherry blossoms over the ears. Her eyes, dance instead of her shoulders, and aside from that her flirting is done with a fan. She is like a little golden oriole in voice, so that she could sing "Wicki Wicki" and make it sound like a classic. Everyone loved her strutting cakewalk, and the Chinese boy with her grinned and danced as pleasantly as "Chin Toy."

Howard was wise again in selecting an Apache team, the dancing of which was initiated with the plot of a Paris studio which had been hosted of a great canvas, "Chin Toy." The artist (Howard) feels the public by posing "Chin Toy" and about a dozen living models in a regular: Ben Ah Hagen tableau effect.

The girls—eight of 'em—were tall and pretty, and aware of their responsibilities as they displayed expensive clothes. In the first parade a silver draped sheath, bestowed with flower garlands, and trimmed with a bolero of marion for above which nothing mattered as to arms and shoulders, marked an attractive mannequin. A large Watteau hat in orchid color was offset by a slimy cape of orchid crepe, with a taffeta band giving it flare.

The girls again appeared in Chinese costumes, and several changes, the most sensational of which was the old-fashioned Gibson girl type, with train and pompadour, and ruffled parasol.

A nice little kiddie in pinafore frocks played with John H. Hymer and Co. Olive Wright looked a little like Viola Dana when she played kid parts, and was known under her other name, Edna Flinard.

Vera Gordon, the famous "Humorous" mother, was hailed in a little sketch called "Lullaby." Someone once said that anyone writing about "mother" was taking an advantage for sure appeal, but another woman insists that only such heart interest and human, universal appeal can get 'em. Whether this is a prescription sketch matters not at all, and whether Miss Gordon plays a liverhead. Drive mother in a black spangled gown with a \$500 spangled evening coat (priced by herself) or the plain calico house dress, matters not at all so long as she is "Mother." Everyone went mad about her and proved the case.

Margaret Paduh sang and played and whistled agreeably in a nice dark gold and black brocaded gown, with a new idea in wearing wide crepe cuffs of flowing purple crepe, fastened about the wrists with roses.

About her neck a half cup of the purple stuff was repeated in a just of train, and at the bodice more flowers (very big ones of several shades) were fastened over a drop of silver ribbon leaves.

The bill was unique for vaudeville, in that there was little jazz, and only one vamp—the gorgeous gold spangled lady with the courage of orchids (Edna Flinard) who tried to teach Vera Gordon how to spend her money. It was from her that a good laugh came when she said Miss Gordon's permanent wave was "delicious." It ought to be delicious, says "Mrs. Wadsworth," it was baked and cooked long enough!

"The Love Lawyer" at the American Road presented "Four Types" appearing at the lawyer's office for typical work.

"Blondy," in a black and white plaid skirt, wore a black velvet jacket and velvet Tam.

"Red" was in Irish green jersey, and looked it (green and Jersey!). She stuttered, too.

"Brunette" wore a smock dress of pink linen, finished in broad bands of gray.

These types were entered against a fourth other vamp who wore a chin purple linen and with white pique collar and cuffs. The poor man needed only one stenographer, but they were all such elite types, he craved to start a mail order business. His intention was voted in song, incidentally, which relieved the kicking stenographers for the change.

In Act 2, "Blondy" was in pink chiffon. "Red" in baby blue, the lively girl, in a lace affair of crepe, trimmed with bands of inch wide yellow satin ribbon hanging from the belt, and "Brunette" countered on as the inevitable vamp. No vampier gown could have been smuggled from Paris. The girl was chic, trim of ankle, willowy and witty. The gown, therefore, reflected her personality. It was very short, of draped chiffon velvet. A high neck of fine black net, long sleeves of net with velvet gauntlet cuffs, and at the slit of the skirt only a ruffle of crimson streamers; but what have the right lady in such a gown creates! The hat worn with this was a sharp black affair of extreme pointed shape, with black aigrettes at the most daring tilt.

Another really lovely gown was entered with the Hodge and Lowell act. It was of smoke colored georgette, accordion pleated skirt, edg d and weighted with broad black fox fur. The fur repeated itself about the sleeves and fitted bodice.

Two white satin smock suits were notified. The first little dancer had been trimmed in rhinestones, and her partner had to have a jerk of white satin to match, worn with black velvet trousers. They were dainty and artistic.

Cord McNaughton later tripped forth in a white smock suit of rich satin, designed with a light bodice completely overlaid with ruffles of bright-colored ribbon flowers. About the light-fitting trunks the motif was repeated. Another ballet dress (or rather baby dress, for she did little dancing beyond the House Quinns stuff) was of light blue tulle. The skirt was worn with gold braid, and flared out in double ruffles, displaying very tricky yellow ruffled bloomers.

"Did You Vote?" was a clever sketch in which prohibition for 1929, under the regime of a woman president who is for the Declaration of Purity, instead of the Declaration of Independence, prohibited any women's wearing short skirts, gay colors, or even a "naked" face. Black veils must be modestly draped over the eyes, and the poor husband of the Reform grounded, "Dear, you look like a bottle of ink."

Foot Note—Girls, save your banana skins. They make fine "slippers" (Gordon and Gordon, American Road).

CHAS MILLARD and CO. (2).

Rural Comedy Sketch.
12 Mins.: Full Spec. Drope (2).
H. O. H. (Nov. 8).

A light rural playlet telling a tale of a farmer's son who has become engaged in the city to a girl. The actress and a friend motor out to the country to get a pop to leave the rows and chickens flat.

Pop is a old, rustic, order girl for his son's fiancée and becomes enamored himself. The scene is a typical rural life. The actress and a friend motor out to the country to get a pop to leave the rows and chickens flat.

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Coe.

YOKAI TROUPE (3).

Japanese Magicians and Bicycle Riding.
12 Mins.: Full Stage.
H. O. H. (Nov. 8).

Two Japanese girls and a man, all attired in native costumes. Both girls run through a series of sleight-of-hand and juggling stunts, using cards, billiard balls and finger cots. The man then makes his first entrance and does some solo acts, telling of good trick stuff, occasional songs.

The girls also perform on the ordinary bike. The man does maneuvers on a tall monopodal, followed by riding backward and doing spins on a regulation wheel. The comedian with one of the girls is on the shoulders of the man, the comedian with the other walking a ladder found them all on the floor of the finish. The routine is O. K. but they are evidently badly in need of practice when it will qualify as an acceptable small time opener.

Coe.

PALACE.

The bill ran off like a big revue and seemed to have enough people for a musical comedy. The playing characters in the entire show totaled 30 persons. Not a stunner was lost until the final curtain, and very few walked even on the concluding turn Monday night.

There was plenty of new material offered; and the balance of the bill held acts revised or brought up to date, so that there was freshness to the whole performance. Vera Gordon, the Yiddish actress, appeared in "Lullaby," the Edgar Allen Woolf tragedy-comedy. The sketch divided headline honors with Joseph E. Howard's revised "Chin Toy." It took the film "Humoresque" to give Miss Gordon high rank on the spoken stage. Judging from the way she was accepted at the Riverside several weeks ago and both performances Monday she is due for a long stay in vaudeville.

Unquestionably the percentage of Jewish patrons will and Miss Gordon in New York. Her performance in "Lullaby" cannot be denied high praise. She brings a catch to the breath in her serious moments. Her dialect during comedy is pure fire, even if natural. But the big laugh of the turn came when she asked the detective whether the man whom her son had defrauded out of \$25,000 would settle for \$25,000. The Palace laugh occurred the act seven or eight curtains.

The new version of "Chin Toy" looks better than the original. The latter ran 31 minutes. The present act is 25 minutes and seems longer. It runs along like 15 minutes. Mr. Howard has not only speeded the act but has kept in only the meat of the original. The result was a better return than ever given the old act. Before anyone suspected the curtain came down, denoting the finish of the revue proper, and Howard went into his own compositions, starting with "Somewhere in France There's a Lily."

One of the differences in the two versions is the absence of Ethlyn Clarke. There is no successor for her. When Howard sings his melodies the choristers, of whom there are six, parade across the apron in those old style gowns which Howard guards so jealously. At the close they form a Haggis tableau. At the close of the first part of the revue the tableau is Chinese, as before. Jack King is again at the piano and offered his "dance" but a prima donna. A dance team has been added.

John H. Hymer returned with his "Tom Walker in Dixie." It has been two years since he was at the Palace and since then has devoted most of his time to writing. It is understood Mr. Hymer refrained from playing during the run on Broadway of "East is West," which he did in collaboration with Samuel Shipman. Since he showed Tom Walker before Mr. Hymer has written in plenty of new lines, and the laughter was plentiful. When Ethlyn Annabelle gave him the little he remarked he was "doing business with the reds," meaning the devil. He also referred to the devil as an "underground Bolshevik." The best laugh was his explanation of the killing of Tiger Smith. He said he shot him in the teeth and "that night" went and swallowed the bullet.

Dave Kramer and Jack Boyle packed home the comedy smash for the late part of the show, taking the part in closing spot. Following the Vera Gordon act Kramer had plenty of chance to bid about it for laughs. When he spilled some Yiddish Boyle inquired what he was talking about. The answer itself was a laugh. "What do you care as long as they are laughing?" Kramer, too, got plenty of fun with the breathsome bit, bawling Boyle to argue with him and getting "stewed" on the arena.

Charles Dellaven and Freddie Rice with their new burlesque dancing turn delivered in No. 4 (New Act). The act stepped into the Palace from the 23d Street. The detective displayed nervousness and the team might have done better by staying away from the big houses for a spell. The fun of the burlesque, however, tickled the audience and the new act ought to score anywhere. The "bull" made mention in talking "downtown" that one of the pair was back in his slumbers. That may have been on the level for one of them (New) was recently the defendant in a marital action.

Margaret Padula (the cards read Marguerita) had her first try at the Palace. Opening intermission she offered a pleasing piano and song single which took her off to four bows. Miss Padula's playing of the piano drew real returns. So did her whistling, accomplished like a man. She has selected her songs well, and there is a little idea connecting them. Since starting out as a single Miss Padula has gone upward steadily so the Palace appearance means something.

The Big City Four warbled their harmonies on second. Webb (Primrose Four) is now in the quartet the other men being River, Lambert and Bonnie. They are subdued songsters, getting their best from low pitch work, and that commanded throughout. "Sweet Sixteen" was turned for excellent effect, but the singing of the verse should be

eliminated. Most of the melodies are old ones, so the introduction of "Dardanella Blues" was sharp contrast.

The El Ray Sisters (New Act) were programmed last, but opened the show at night and pulled down fine returns. The Four Lams Brothers switched with the girls. Their five minutes of excellent gymnastics held 90 per cent. of the house.

COLONIAL.

Anniversary week at the Colonial, with almost as much show as audience Monday night. The last 15 rows were nearly tenanted, with the upper boxes and balcony light also.

Two acts appeared, with Vincent O'Donnell (New Act) No. 2 and Phil Baker, No. 3, pulling down the first half hits.

Baker did a lot of dishing with Benny Roberts. Everything he tried landed solidly. He has a new trick of repeating any gag the gang muffs and works it up for laughs. The plant in the last helps out at the finish, but Baker can dispense with him any time, for he is in a fury before the "stage" but in a laugh on his entrance by pulling a few cracks about Miss Marie's physical assets following it up with the remark, "It look like a great work."

Miss Marie, on ahead of Baker, landed safely through her dancing wardrobe and appearance. She chatted about as cheaply a pair of Frankie Baileys as have been seen off the Amsterdam Road. Two winning costume creations, with sheer fishnet stockings, had the women buzzing and the undivided attention of the males. Miss Marie is a graceful dancer of the high kicking variety and while her voice isn't of grand opera caliber, she registers her songs nevertheless through personality and intelligent delivery.

O'Donnell and Blair, No. 3, made their yell with the rough, low comedy sketch, "The Piano Tuner." Some of O'Donnell's falls look dangerous, the finish, rocking astride a tall ladder mounted on top of the piano, making the audience gasp when they weren't yelling with each other. The ultimate collapse was a howl and they were soundly applauded.

Sarah Padden in "The Cheap Woman" opened after intermission and "Topics." The sketch was written by Ann Irish. Miss Padden is supported by two excellent artists who actually succeed in putting the far-fetched dramatics of the skill across. The idea is a mother and daughter who are working in a cabaret as a sister team. The daughter is secretly in love with the proprietor and is jealous of her mother. Another unscrupulous male is courting the daughter and the mother upbraids her for not bringing him to their home. The daughter is assisted by her home and mother, and assumes the latter of being cheap. The philanthropist finally arrives and makes immediate love to mother, who denounces him in a dramatic speech and then tells her daughter she isn't her mother, but a pal of the girl's real parent who asked her to take care of the baby on her death bed. The act contains numerous incongruities, but a interpretations gave it from approaching the ridiculous. Miss Padden is an artist and proves it by commanding attention for this very bad playlet through the artistry of herself and her talented associates.

After intermission and "Topics," Elizabeth Price in "Songs and Nature," assisted by Ned "Clutch" Norton, Charles Fabre, Leo Milton (quartet) and Angie Romeo built up an impression in songs, dances and comedy. Norton does light comedy, leading his lines nicely and also contributing a laughing solo and making it stand out. A comedy duet and an excellent Frenchman complete the cast. A satire on the Barrymore family made a strong finish and insured the turn safe returns. Miss Price has some pretty new wardrobe and has surrounded herself with good people.

Handers and Melles (New Act) were much hitting for Rome and Gaut, off the bill. The boys landed safely and were followed by Beth Bert, the graceful California girl, assisted by Jay Velle and Paul O'Neill. The act is a standard dancing turn and can follow any of the stonewalls. Miss Bert is a shapely, handsome looking girl who reaches her confessions some of her lobs, and the two boys are clever boofers. One of the males is a clever pianist and vocalist as well. They scored easily.

Davis and Pella held about half the house in with a flashy routine of lifts, hand-to-hand and acrobatics. The men make a neat appearance in lights and athletic shorts, the understatement showing a remarkable physique that is upheld by the strength of his arm elevations of the top mounter. It's a dandy turn for either end of the bill.

Condit and Howard (New Act) opened the show.

RIVERSIDE.

The audience at this house Monday night refused to enthusiasm at any time except for a brief moment during the Harry Miller "Dancing Around the World" act, when Miller offered his solo specialty. Other-

wise the entire evening brought nothing but a ripple of applause now and then. The house at that was fairly well filled, although the last ten rows were rather scattered and about six of them entirely empty.

Jack Reiss and Ruby Horne, on in the opening spot, got all that there was to be had from those in front. Miss Horne especially winning out with her stepping. A. C. Aster, a ventriloquist with an English accent, got past the audience without anything happening to him. A laugh here and there and a perfunctory hand at the finish.

Franker Wood and Bunce Wyde, in "All Right Eddie," assisted by Francis (Eddie) and W. C. Wilson, managed to get all the laughs coming in the early section. Eddie as the soloist pulling the greater part of them.

Gertrude Vanderbilt got away to a new start with "The Only Vanderbilt on the Stage," but everything after that number had the aspect of being forced. This is especially true of the comedy. In a double bit with Dean Moore, her accompanist, the latter does a dance bit that is rather "non invader," and when he attempts a ballad solo directly after the same impression still lingers, and he has no reason to get the number over. Miss Vanderbilt's final number is "All Alone," an audience snore and the Riverside's front row patrons came right back at her and made it burlesque of the comedy type. The only dancing that Miss Vanderbilt did was for her emcees, when she showed a few steps, but they were not enough for a girl of her stepping capabilities.

Harry Miller, assisted by a company of seven, a male soloist and six girls, and what looks like a carload of women, put over the spectacular flash number of the bill. It is a big act, but the results from the Riverside audience were not commensurate with the size of the production. At that, the only real applause of the entire show came during this offering when Miller stepped out alone and let his feet fly. He can dance, but other than this one solo bit held to working with two girls, and naturally had to hold himself in.

Three acts held the second part after the "Topics" had been run. Bert Errol opened this section and stepped on his opening number without a ripple. A Spanish melody, a second song, got a little better results, and it remained for "Japanese Bandman" to pull anything like a real head. In "Apples in Blossom Time," with the impersonation star clad in a bridal costume was a bit. The Oriental number which followed did not receive any great return, but the comedy closing in one was "There."

Mr. and Mrs. Jimmie Barry in "The Burglar" were a laugh hit, the old gag getting full value.

The finish of the bill was furnished by Marie and Lora Ford in their "Fishes of 1934," and they managed to hold the house seated with their first three numbers, but as it was then 10 after 11 the house started drifting, but the girls with their final stepping held the greater part of those standing at the back for the finish of the act.

Fred.

BROADWAY.

A great night for darks Tuesday, but despite the weather—and it was awful—the Broadway was well populated on the inside, surprisingly so. Good entertainment all the way, with the show leaning toward the melodious, due to six of the eight acts having at least one song each. That and stepping were the prominent features, with all breaking even as to applause and bows. The bills over on the 41st street corner are picking up and getting stronger all the time, commensurate by the attendance, and especially so on such a night as the 14th, when by all the laws of common sense the best bet was to stay home—if you had one.

Will Cranfield followed the screen offering and gave the bill its start with "Lipsy" sponsored by Craig and Halloway, who jumped it upon violin and saxophone. Mr. Craig's ability with the string instruments is well known and he has procured himself another partner equal to carrying his share of the melodies and carrying them up a bit as well. The boys in "one" did very well, with Craig's dancing while playing standing out, and their selection of songs being timely they pounding out pop ditties of present popularity, they left with something to spare.

Jean Granose (New Act) held the No. 3 spot, and with the assistance of her two brothers from the audience. One of them possesses an excellent voice and the act had the stamp of approval placed by those in front. Diamond and Brennan worked it up nicely with their "Fisherman's Luck," and topped it off with the former's eccentric dancing, always a sure applause getter.

Amores and Jeanette tried "em home from some laughs with the girls' clowning and her partner's juggling and accordion playing. The act showed a tendency to drag about half way, and seems to be running a mile too long, which may have been responsible for early promises from the house not being fulfilled at the finish.

Leona Le Mar, the maid reader, upheld the interest and worked nicely to theme in the orchestra for

around 25 minutes. Was hitting the proverbial nail on the dome continuously, getting away from the date reading on coins and adhering mostly to names and descriptions of clothing, with one or two "gags" in between.

Krant and La Salle ripped through four songs, with one a ballad that brought them back for the dancing imitations by La Salle, which was the clincher.

Virginia Finsinger, with her dancing partner and another had at the piano, showed some more stepping, and put it over, although the "hoofing" of the previous turn didn't help them any. Miss Finsinger has a pleasing appearance and showed enough ability with her feet not to let the boy run away with all the honors, though he pulled a few she found hard to follow. Five distinct numbers, after going into full stage, spaced before and after a short selection on the keys that in the closing spot held the house intact and was good for four or five curtains.

MET., BROOKLYN.

This week marks the celebration of Lucie's 15th anniversary in Brooklyn. They had a real show at the Met the first all in honor of the event. "Let's Go," a William Friedlander tab, No. 3, with singing, dancing and a carload of "bobs," comedy, the latter nicely gilded and changed about, but put over in a way that made them yell, placed a punch in the middle of the show that gave the entertainment a thoroughly hot but tame atmosphere.

Another big act, "Topics and Tunes" (New Act) closing the five-act bill, added to the "class" impression. That seems to be a bookish custom at the Met, the placing of two big turns in the five-act line-up, the arrangement the first half last week being the same. Ned man and Hattie a tramp and straight two-man combination next to closing stood on their heads with a line of old-fashioned comedy talk and nonsense. While the stuff was ancient, the method of delivery was entirely modern. The straight 1, inclined to talk a bit too loud. Probably he thought it was necessary because of the size of the house. The tramp, comic, besides owning a real voice, is genuinely funny in a quiet, easy fashion.

Clare and Alwood opened with acrobatics and clowning, using for a finish a swing by the man on top a set house. This is along the lines of the balance done by Bert McRoe and as done by the man in the Claire and Alwood combination, furnishes a bunch of thrills. Melville and Stetson, Jr., No. 2, pleased with songs and instrumental work. Nazimova in "The French Woman" (Oldies) was the feature. Attendance was capacity.

Fell.

23RD ST.

Considering the downpour attendance Tuesday night was good. The show lined up well, getting better as it went along. The presence of new acts gave added interest to the performance, and out of the seven turns offered five or six looked new for a showing at the 23rd St.

Leonard and Willard, No. 1, pranced off with the hit of the evening with the hotel skit. Starting with the honeymoon hit when Miss Willard asked: "Haven't you any imagination at all?" the laughs came frequently. She sported a new black silk frock with the tulle "Buster" which she discarded, saying it felt like a board. The comedy number at the close was made the best of. The wish to "bring back the can that's getting rusty" (her words) and the added comment by Miss Willard about always having wash day acted a hearty outburst.

Clark and Verdi followed in the next to closing spot, carrying the comedy pace a notch faster. They are still using the statue act, but it looks a bit different and quite a measure of new matter is present. At the entrance the old moniker "Tony Boots," is recalled, it being lettered on a salesman's case in which the plaster of Paris figures are carried. Verdi tried to explain to Clark that he was a "sail-man." In doing so he inquired, "If I sell you something, what am I?" Clark replying, "A wise guy." In dialect it sounded very funny. The comedians are getting more out of the descriptions of the statue and boats.

One of the best was on Louie XIV, whom Verdi called "Cockeyed Louie." The comedy song finish and argument took them off to a good end. The improvement in the turn is considerable and the team may pull a comeback, again getting the better of the house.

Charles Gil & Co., with "The Christmas Letter," made a strong No. 3. It is a sketch well suited to three a day time with the sentimental side the strong factor. The curtain was won. The juvenile playing Mr. Hope is a neat chap, but spoiled it by a bit of carelessness.

Helen Metcalfe (New Act) went off leaving the house guessing. Max R. Melville (New Act) was second. Ed Zola Duo opened the show (New Act), while the closing spot was a on a flash by George and Miss Le Fevre.

AMERICAN ROOF.

A comedy show on the Roof the first half. Two acts, Beattie & Blume and Howard & Hoffman, showed in the order named. Dodge & Lowell in No. 3 panicked the

house during the early portion. The team does a rube comic which alone is sufficient to scare them and which coupled as it is with the telling scenes and gagging, is sufficient to send them across for a walk. Gordon and Gordon, with a hybrid dance and acrobatic routine, chalked up a neat hit from the start. The boys make a neat appearance, and following their opening song and dance go into their acrobatic and contortion work to encouraging results. "The Love Lawyer" (New Act) closed the first half.

Charles and Cecil McNaughton, mixed team, reopened proceedings with a song, dance and talk routine that went for all it was worth. The girl is a "loner" and in her abbreviated costume monopolized the gaze of the audience. Charles McNaughton displayed a resonant tenor with his numbers, and the parody melody finish sent them off as well as it did because of their clear enunciation.

"Did you vote?" featuring William K. Morris and Co. (New Act) precedes Will J. Evans, the "happy tabs," in very Nat Williams get-up and a gag routine that possibly isn't as good as the days of Willis. Evans is wanting for material, but otherwise is a monologist with a pleasing voice that bespeaks possibilities. He is sure-fire on the present time, but a rejuvenated line of talk is advisable. Some of the old boys have been "released" so long they sound almost new, although Evans' author probably was some minstrel who took Evans concludes with a dash of stepping that could be built up, although he suffices as a talker were he fortified with modernized patter.

The Three Raymonds proved magnetic tag ends in their building them in proclivity. It's a two-woman-one-man combination, with one of the former performing on a slack wire "iron jawed" between the other two at opposite sides of the elevated platforms.

Gid.

CITY.

Tuesday night's rain thinned out the rear rows of the lower floor, but three-quarters capacity was in to witness the seven-act bill at the 10th street house.

Only two of the turns approached big-time specifications, the other five being typical small-time acts, and all spotted exactly right.

"Extra Dry," one of the veterans of the Friedlander list, held the top line position and did about as well as any with the rather apathetic gathering. Nothing registered up to the "vases" bit in the turn, but the act picked up following. One or two changes in the girls, but the principals remain the same. The act is about ready for a blast around the smaller circuits, and will probably be recast for the trip.

Ram Lewis and Irving O'Hay, in an act that they are discarding after this week for a new one by Joseph Browning, held the next to closing spot and walked off with the laughing honors with little competition from the preceding acts. Lewis is of Lewis and Dody and more recently of burlesque, while O'Hay last worked opposite Frank Conroy. With a vehicle they should be one of the best of the two-men comedy standards.

Helen Duo opened with the University Trio (New Act) No. 2. Neither act gave the show much headway, and Leon Stanton and Co., whom I loved, failed to tilt the scale. Stanton does an inconsistent G. A. R. veteran much addicted to war cracks in modern slang. In an effort toward comedy he ruins his characterization and doesn't do the comedy end much either. An excellent character woman, departing a shrewish and housekeeper saved the turn from an ignominious flop.

Fox News was followed by Flanagan and Stapleton (New Act), a small-time duo, in a neat offering. Most of the five talk was muffed down here, as was most of the chatter of the evening.

Lee Valand, a male and female tight and slack wire team, closed the vaudeville portion, with the feature picture, "The Marriage Plot," closing.

KEENEY'S, BROOKLYN

The rainy, blustery weather Tuesday night had a "reverse English" effect on the attendance at Keene's, instead of "driving 'em in" the dampness kept 'em away. This is explained by the fact that although Keene's is generally rated as a "neighborhood" house, it does not come strictly within that classification, normally drawing a large percentage of its audience from the outlying districts of Brooklyn. The defection of the B. R. T. commuters resulted, in a drop of somewhat more than one-third below the usual Tuesday night capacity business.

The seven-act bill held several bright spots, but played unevenly because of a surplus of dancing. "Fishes of Chinatown" (New Act), headlined, made a high class feature. Hatten and Ward, a pair of dancing acrobats, stepped the show in No. 3. Both are clever ground tumblers, as well as nimble soft shoe dancers. Their talk doesn't count, but it could and largely if the better material were secured. The comic is naturally funny, especially in a pantomime way. Several teasing conversations of the breath-taking sort, that looked rather dan-

PRODUCTION ENGAGEMENTS.
Elizabeth Murray, "Oh Pat" (W. L. Brown & Rosenberg).
Audrey Turner for William Flanagan.
Helen Chandler, for "Ticket No." (Nov. 29).
George Heston by Charles B. Cochran for the New Oxford London. He was the timer with "City Club Show" for three years.

HOW ARTISTS' TROUBLES ARE HANDLED THESE DAYS

A splendid example of the practical working of the co-operative spirit in vaudeville, as carried out by the National Vaudeville Artists, Inc., and the Vaudeville Managers' Protective Association, is furnished in a case recently settled to the satisfaction of the two complaining acts.

The correspondence in the case, herewith reproduced, is self-explanatory:

(Telegram)

E. F. Albee,
Palace Theatre Bldg.,
New York City.

WICHITA FALLS, TEXAS.

Booked to play Electra, Texas, Tuesday, October 12. Took first train from New Orleans Monday. Made every effort to make Electra. Met with two wrecks ahead. Forty-eight hours on road traveling. Arrived twelve hours too late to play Electra. Manager of Opera House, Wichita Falls, Texas, who arranges bills for Electra states we will not be paid for day missed. This is our first experience in a matter of this kind and ask advice.

HOLMES and LE VERE.
SELBINI and GROVINI.

The case was investigated by the V. M. P. A. and on October 28th the following wire was sent by Mr. Albee to the theatre where the two acts in question were then playing:

(Telegram)

S. Von Phul,
Majestic Theatre,
Dallas, Texas.

NEW YORK, N. Y., Oct. 28th.

Please pay Selbini and Grovini thirty-nine dollars and fifty-five cents and Holmes and Le Vere fifty-five dollars and forty cents. Same was deducted from their salary for loss of one day at Electra, Texas. I will forward you check.

E. F. ALBEE.

The following letter, showing how all of the circuits are cheerfully co-operating, was received from the Interstate Amusement Company:

Mr. E. F. Albee,
Palace Theatre Building,
New York City.

DALLAS, TEXAS, Nov. 8, 1920.

My dear Mr. Albee:

Herewith please find check in the amount of \$94.95 to reimburse you for like amount you sent to Mr. Von Phul on account of the Selbini and Grovini

and Holmes and Le Vere matter, and as you will see from the check, we collected this amount from the Wichita Falls house.

With the writer's kind personal regards, I remain,

Very truly yours,

AZBY A. CHOUTEAU, Jr.,
General Manager, Interstate Amusement Co.

The following acknowledgment was received from the artists, in addition to a night letter they sent:

Mr. E. F. Albee,
Palace Theatre Building,
New York, N. Y.
Dear Mr. Albee:

HOUSTON, TEXAS, Nov. 4, 1920.

We sent a night letter stating we had received salary for Electra, paid by the manager at Dallas, Texas, in which we wish to thank you for looking into this matter and finding the same right. We are very happy to see the manager take such an interest in behalf of the artists. It makes it so much better for all.

Thanking you once again for your kindness, we are,

Yours very truly,

HOLMES and LE VERE.
SELBINI and GROVINI.

MR. ALBEE WROTE TO MR. CHOUTEAU AS FOLLOWS:
NEW YORK CITY, November 16, 1920.

My dear Mr. Chouteau:

Your letter of November 8th, with check for \$94.95 received, and I have turned same over to the V. M. P. A., who paid this claim.

Thanks very much for your prompt attention to this matter. The artists are commencing to recognize that the managers want to do the right thing, and the managers are commencing to realize that doing the right thing is a security to their business.

Please accept my sincere thanks for your assistance in helping to carry out the principles laid down by the V. M. P. A.

Cordially,

Mr. Azby A. Chouteau,
Interstate Amusement Co.,
Dallas, Texas.

E. F. ALBEE

HILLS NEXT WEEK.

(Continued from Page 11)

MILES-PANTAGES

ARROW
Basil
Pete Funn & B.
"Up What a Day"
L. Wolf Gilbert & Co.
The Nervous
CLEVELAND
Miles
Bryce & Moore
Murray Bennett
"Fanny Bennett"
(Two to Bill)
Grand
Adonis & Day
Rene Valyda
Courtney & Irvin
Browning & Davis
"Thunderbolt"
DETROIT
Miles
Curtis & Abbott
A. & G. Harring
Jack Ruddy
Camp & Co.
"Last Night"
Strophum
Beebe, Pittman
Horton & Huber
"Heart of a Wood"
Fredward & Wells
Miss "Good & W."
Regent
Joe & Madeleine
Martha & Rose
Levinson & Stamen
Pauline & Ward
Samuel & Leonard

SUN HAS 180 HOUSES.

(Continued from Page 10)

tion was Sun's disinclination to dispose of his booking office. It being his sentiment that he did not wish to leave the amusement field entirely.

It was denied that the Sun books will lose two houses in Clarksville and Parkersburg, W. Va. The Palace and the Camden in the two towns named have been offering road attractions and will start Keith vaudeville next week. But these houses are switching to oppose the Palace and Hippodrome, still booked by Sun through his

Springfield office. It is a question whether either town will support two vaudeville shows.

Regarding the switch of the George Schaeffer theatres in Stouenville and Wheeling, it is stated here Schaeffer is paying \$120 weekly booking fees to the Sun office. His contract runs for this season and he therefore is paying a double booking fee since the switch to Keith bills.

A re-arrangement of the New York booking offices of the Gus Sun circuit was made this week. Wayne Christie is now in charge of the New York office. J. W. Todd returning to Buffalo. The latter office has been maintained right along. Todd was formerly quartered there and it was felt that the territory would be better taken care of by his return.

About 25 houses are supplied through the Sun Buffalo office. It is said that not only can the bookings be secured at Buffalo more easily but that acts on the road will accept lower salaries than if offered the time from New York. It is also claimed that the handicap which kept agents from offering acts in New York would be done away with.

Another reason for the change is that most of the houses booked through the Buffalo office have been on a week to week basis. Managers have been in the habit of ac-

ing shows in nearby cities and electing such acts as they desired to play.

Part of the Sun suits in the Putnam building has been sub-let.

PUCCHINI WANTS TWAIN PLAY.

"The Prince and the Pauper," done into a play from Mark Twain's story by Amelio Rivera may be made into an opera by Giacomo Puccini.

Ruberto Moranzoni of the Metropolitan is now conducting negotiations on the composer's behalf.

BIRTHS.

Mr. and Mrs. Chas. Crossman, at their home in Toronto, Oct. 24, son, Mrs. Crossman is professionally known as Sofia Gieger.

Mr. and Mrs. Harry Laughlin (Laughlin and West) at their home, 1394 Putnam avenue, Brooklyn, N. Y., Nov. 13, daughter.

MARRIAGES.

Edna Hubbard ("The Red Man") to Stuart Sage ("The Red"), Oct. 22. Murray Lachman to Clara Chire McLaughlin, non-professional, of Scranton, Pa., at the Church of the Blessed Sacrament in New York, Nov. 13. Mr. Lachman is on the personal staff of Charles Dillingham. Marcelle Barnes to Samuel Smith, Nov. 12 in New York City. Miss Barnes is now of "Broadway Boulevard." Mr. Smith is a non-professional, well known in the shirt waist business.

Marie Sweeney, aerial, in Chicago, Oct. 27, to Duke Mills, manager of the side shows of Bella-Floto circus. Miss Sweeney will continue with her vaudeville engagements. Hattie Mile (Four Miles) to Frank Perce in Spokane.

NEW ACTS.

Jimmy Smith (Smith and Smythe) and Lane (Lane and Plant) two-act.

Gloria Tiffany, with pianist Georgia Ray, songs. Virginia Pearson and Sheldon Lewis, new sketch by Sam Tauter. Elizabeth Smith and Co. (3), singing and dancing.

"Hanky Panky, Jr." Girl act, 20 people.
"Afteract Revue," 8 people.
"The Nation's Voice," 3 men, 2 women; songs.

SWEET MAMMA

OPEN LETTER No. 4

To the BOOKING MANAGERS OF THE B. F. KEITH
VAUDEVILLE EXCHANGE:

CENSORED
By Editor

Yours very truly,

LEON KIMBERLY and HELEN PAGE

P. S.—"Location"

EDDIE MACK TALKS:

No. 5

THERE ARE 1971 "BEST DRESSED ACTORS" ON THE AMERICAN STAGE—I KNOW THERE ARE THAT MANY—FOR 1971 PURCHASE THEIR CLOTHES FROM ME.

1582-1584 Broadway 722-724 Seventh Ave
Opp. Strand Theatre Opp. Columbia Theatre

NEWS OF THE MUSIC MEN

Several of the music men back from road trips have brought with them a new explanation of the present slump in the sheet music business. It puts the blame directly on the retail dealer—both syndicate stores and individual shops. The retailer is accused of a lack of co-operation in that he will window-dress his store with one or two popular hit songs to attract the crowd and then push something at them across the counters which costs him less wholesale than the hit, and means more profit accordingly. Thus a number in popular favor, wholehearted at from 15 to 22 cents per copy is denied this "plugging" by the store's piano pounder in favor of some average stuff the dealer has acquired in bulk at from 11 to 14 cents wholesale, and then, and sells at the same 20 and 25 cents the hits do. Of course, the really big hits cannot be held down, but this lack of co-operation is evidenced by the manner in which this stuff is oftentimes placed in some obscure corner of the counters while the favored junk is featured prominently. Business, however, is surviving considerably one more now that election is over, although far below expectations.

Victor Emerson, president of the Emerson Phonograph Co., has invented a new "picture record," which will be released shortly in time for the Christmas trade. It is the ordinary record with extra illustrative embellishments in the form of special artistic covers, executed by established artists. The first releases will be children's nursery rhymes with "canned" illustrated pop songs, "travelogues," and other educational features to follow.

Dave Wohlmann, the Berlin professional man, is announcing his engagement to Dorothy Koppel.

Milt Hagan this week connected with the Jack Mills house as advertising and publicity manager. Mr. Hagan is a Californian, recently returned from San Francisco after an extended stay there. He was formerly New York manager of the Daniels & Wilson Music Publishing Co., a west coast concern.

Ernest A. Lambert has been promoted to the post of professional manager of the B. D. Nice Music Co. He is at present touring the mid-west in the interests of his firm.

Last week was a big week for the house of Gilbert. Friday the wife of L. Wolfe Gilbert presented him with a son, Saturday his brother, Bob Wolfe Gilbert, became the father of a son, and Sunday L. Wolfe Gilbert had an arrival, a girl. All are connected with the L. Wolfe Gilbert Music Co.

The Six Brown Brothers will resume their phonograph recording for Victor this week. Although under contract all the while, the six-

phone sextet has been idle in that particular field the past year while with the Hippodrome shows. The sextet is now with Fred Stone in "Tip Top."

Ed Wolf, brother of Wolf Gilbert, has been appointed sales manager for the latter's music publishing company. I. Wolf, another brother, has been given a staff position.

J. Brandon Walsh, formerly a staff writer affiliated with Whitmark's Chicago office, has joined the Broadway Music Corporation's New York office in a similar capacity.

Harry Pearson has been appointed manager of the Irving Berlin, Inc., Philadelphia office. He was last connected with the Detroit branch.

Shapiro, Bernstein & Co. have raised the retail price of "If They Don't Want the Irish in Ireland" from 15 to 20 cents a copy.

Al Sherman and John Hoffman have placed a new number, "Good as Gold," with Kendis & Brownman, written in collaboration with the publishers.

The J. H. Remick & Co. home office employees and out of town branch office managers are to hold their annual breakfast dinner Friday night, Dec. 2, at Healy's, 64th street.

C. F. U. MERGER.

(Continued from Page 4)

have three delegates each for the Council. The Actors' Equity Association delegates are John Emerson, Paul Dunsell and Francis Gilmore; Vaudeville Branch, Harry Mountford, James W. Fitzpatrick and William Conley; German White Rats Actors' Union, Otto Atkinhart, Bernhard Sternan, Earl Fischer. The I. A. T. S. E. and Musicians' unions will also have delegates.

In connection with the Council's election is talk of Samuel Gompers in politics. Also the present building labor investigation in New York seems to enter through the report that Robert Brindell mentioned in the investigation, was failed. In association with James P. Holland and Peter Brady, to capture the New York end, with the Majority election in sight next fall, is now trying to effect the same end with the Council through the Brooklyn connection.

BEARS RAID FAMOUS.

(Continued from Page 3)

row margin—and concentrate a quick attack at that point. Minor recessions smoke out the step loss orders and before the substantial, bona fide investors or the property have a chance to turn around, the thrust has carried through and the

damage is done. The whole dip and rebound in Famous took less than two hours.

Arthur S. Friend, treasurer of the company, gave out the following statement Wednesday afternoon:

"I know of no reason why Famous Players-Lasky Corporation stock should have dropped as it did. I am told that rumors have been circulated on the Street to the effect that the regular quarterly dividend of \$2 a share will be cut or passed at the next meeting of the Board of Directors.

"There is no basis for such a rumor and no reason that I can find which should induce the directors to take any such action, because the company is in splendid condition, its business is increasing, and its profits are currently running at a rate largely in excess of the 1919 rates."

The Hotel Astor contingent were hard hit in the smash. One fainted before the quotation board. The only cheerful circumstance that came out in connection with the affair was the fact that a wealthy film man, one of the few conservatives interested, calmly sold out all his holdings close to the bottom and renewed his investment with material additions. In this way he established large losses for tax return purposes and acquired new holdings at bargain counter prices.

This action was taken by those who were on the inside of the whole market situation as proving that the swift break was predicated entirely upon the technical market situation and did not arise from any condition within the property itself. It was just another deftly delivered bear raid such as was put over in a minor way the day before in Chandler Motors and before that in a score of other issues. It was a case of all adverse influences coming to bear at one time on a single stock such as over done margin speculation, a generally weak market situation, possibility of establishing tax losses, impending dividend action, and a public sentiment in the tenuous state of "nerves."

Considerations of intrinsic value were disregarded. At 50 Famous

pays 18 per cent. It is pointed out that the company is in a particularly advantageous position as regards the sale of its product in the form of rentals, inasmuch as it owns or controls a large number of theatres and thus being its own customer for films, is in a situation where it can make a strong stand against the cutting of rental prices. A knowledge of the film business itself is necessary to an understanding of the importance of this detail.

The only angle from which Famous Players appears to be weak is the large amount of capital it has tied up in unreleased productions, which are costly to carry and which bring it into the market as a borrower at a time when time money rates are high and credits are restricted.

On the Wednesday break old rumors were revived of Wall Street's desire to seize control of the film industry. It is known that the bankers and the management are at odds over questions of policy. The insiders want to extend the company's theatre holdings, while the bankers are adverse to extending capital for any purpose at this time. If Wall Street seeks to wrest control of the industry from its present holders, the logical place for it to strike would be Famous Players as the central unit.

The decline in Orpheum to a brand new low of 23 1/4 and off to 17 1/2 were purely sentimental, based on the smash of Famous. Nothing has taken place in either company to justify such weakness. Week before last Orpheum's net profit equalled the best figure since consolidated accounts have been kept, without figuring in the extra takings for the Election Day holiday. The figure is roughly estimated at \$175,000 for the week. This would indicate earnings sufficient to make good the company's official forecast of profits at a rate of nearly \$5 a share of common, as against the regular dividend rate of \$2 a year.

Announcement was made this week that permanent engraved certificates had been placed in the hands of the transfer agents to re-

place the temporary certificates issued when the stock was listed on the New York exchange. The agents are the Central Union Trust Co., New York; Central Trust Co. of Illinois, Chicago; State Street Trust Co., Boston, and Union Trust Co., San Francisco.

The break in Loew brought about a revision of the price for the stock in the Loew theatre sale, at which it was offered, at \$21 a share on installments and \$20 cash.

Goldwyn failed to move from its newly established level of 6 in negligible curb trading, while dealings slackened in Triangle at 7, the unding of the September buying apparently having been brought near completion.

STOCK EXCHANGE.

Thursday	Friday	High	Low	Last	Chg.
Fam. Play L. 1200	62	67	63	64	-1
Loew, Inc. 2300	19 1/2	19 1/2	19 1/2	19 1/2	-
Orpheum 200	20 1/2	20	20	20	-
Friday					
Fam. Play L. 1200	62	60	60	60	-2
Loew, Inc. 2300	19 1/2	19 1/2	19 1/2	19 1/2	-
Orpheum 200	20 1/2	20	20	20	-
Saturday					
Fam. Play L. 1200	60 1/2	59	59 1/2	59 1/2	-1 1/2
Loew, Inc. 2300	19 1/2	19 1/2	19 1/2	19 1/2	-
Orpheum 200	20 1/2	20 1/2	20 1/2	20 1/2	-
Sunday					
Fam. Play L. 1200	60 1/2	59	59 1/2	59 1/2	-1 1/2
Loew, Inc. 2300	19 1/2	19 1/2	19 1/2	19 1/2	-
Orpheum 200	20 1/2	20 1/2	20 1/2	20 1/2	-
Monday					
Fam. Play L. 1200	60 1/2	59	59 1/2	59 1/2	-1 1/2
Loew, Inc. 2300	19 1/2	19 1/2	19 1/2	19 1/2	-
Orpheum 200	20 1/2	20 1/2	20 1/2	20 1/2	-
Tuesday					
Fam. Play L. 1200	60 1/2	59	59 1/2	59 1/2	-1 1/2
Loew, Inc. 2300	19 1/2	19 1/2	19 1/2	19 1/2	-
Orpheum 200	20 1/2	20 1/2	20 1/2	20 1/2	-
Wednesday					
Fam. Play L. 1200	60 1/2	59	59 1/2	59 1/2	-1 1/2
Loew, Inc. 2300	19 1/2	19 1/2	19 1/2	19 1/2	-
Orpheum 200	20 1/2	20 1/2	20 1/2	20 1/2	-

The summary of the week ended last Saturday showed: Famous Players 100, Loew 100, Orpheum 100, last 100, net change on the week, loss of 6 points.

Loew, Inc. sales, 30,000 shares; high, 1 1/2, low, 1 1/4, net, 19 1/2; loss of 1/2 point. Orpheum, 200 shares; high, 2 1/4, low, 2 1/4, net, 20, loss of 1/2 point.

SING HIS LATEST AND GREATEST
BALLAD SUCCESS

DOWN THE TRAIL

to HOME SWEET HOME



Send Your Name and We'll Send You a Lachette

Write Today! Send your name and address to:

Harold Lachette Co., Inc.
 206 South Peoria Street, Chicago, Ill.

Nov. 18-20. PROCTOR'S YONKERS

It is with a great deal of pleasure I wish to announce that
I HAVE ENGAGED

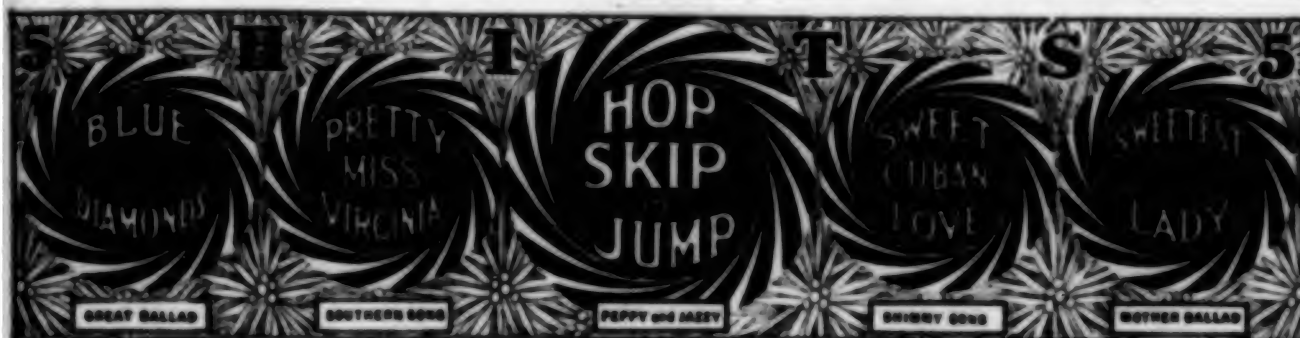
JOE BENNETT

as our PROFESSIONAL MANAGER in charge of our CHICAGO OFFICE

177 North State Street, Loop-End Building

FORSTER MUSIC PUBLISHERS, INC.

Per ABE OLMAN



Jos. W. Stern & Co. Prof. Dept., 226 W. 46th St., N. Y. C. Opposite N. V. A.

HAUDERS MAKE-UP
Let Us Prove It To You
Send us Photo List and Color Card,
100 WEST 40th STREET NEW YORK CITY

ARTISTS IN EUROPE

Answer to advertise in VARIETY may
mail advertising copy direct to
ART New York, and deposit the
amount to payment for it to VARIETY
credit of the

Pall Mall Deposit Co.

CARLTON STREET
REGENT STREET
S. W. LONDON

For uniformity in advertising, the Pall Mall
Co. will accept deposits for VARIETY in the
following rates:

Through the medium of transmission of
advertising copy to the office, VARIETY
cannot pay for and acknowledge the full
amount of the copy, but will accept of all
advertising copy sent to the Pall Mall Co. in VARIETY's name.

LOEW STOCK PRICE

(Continued from page 2.)

"Haller." The letter read from the
stage said:

To My Friends and Patrons:

As you are probably aware,
during the last few days there
has been an unusual depression
on the stock market.

This has produced an opportunity
whereby I have been able to
buy several thousand shares
of Loew stock at a lower price.

As long as the stock lasts it
can be bought by you on the
partial payment plan for \$21.00
instead of \$22.00 a share, and
outright for cash at \$20.00 a
share.

Those who bought early in
the week in this or any other
New York theatre will receive
the same benefits and have the
difference between what they
paid refunded.

Yours very truly,

MARCUS LOEW.

Monday marked the beginning of
the Loew stock selling campaign in
the Brooklyn Loew houses. At the
Metropolitan 900 shares were dis-
posed of the first day, Monday. A
large number, approximately one-
third of these were estimated to

have been purchased in 25-share
lots.

The selling was conducted by
three salesmen, each being located in
a different lobby, one in the Fulton
street main entrance, another
on the Smith street side, and the
third on Livingston street.

The selling was aided the same as
last week in the Loew New York
houses by a picture trailer. No one
appeared on the stage to explain or
boast the selling, nor was it men-
tioned by any of the acts. The
Metropolitan plays to 15,000 people
daily.

SONG WRITERS' UNION.

(Continued from page 3.)

Rudwin Riano, Tommy Gray, Otto
Harbach, Eddie Cantor, Grant
Clarke, J. Budewalt Lampe and
others. Among those present addi-
tionally were Gene Buck, Walter
Donaldson, Dick Whiting, Howard
Johnson, Otto Rice, Billy Jerome,
Joan Schwartz, Geoffrey O'Hara,
Raymond Hubbard, Jimmy Monaco,
Harry Jentes, Joe McCarthy, Harry
Carroll and Harry Tierney.

All of the speeches, according to
report, were in favor of American
Federalism of Labor affiliation. The
reason for not immediately affiliat-
ing with the Equity was given as

because of a desire on the part of
the members to wait a week or so
and see if an independent charter
from the American Federation could
not be secured.

While the Authors and Composers
have about 300 members to start, all
not being at the meeting, it is ex-
pected the organization will have a
membership of at least 15,000 within
a short time. Any person who has
had a song or musical composition
published, it is understood, will be
eligible. The question of dues and
initiation was left to a committee
appointed to fix the amount of each.

The Authors' and Composers' Pro-
tective Association plans to make
an immediate attack on many
abuses claimed to be existing in the
matter of popular song contracts.
It is understood all publishers will
be asked to grant the writers of a
musical composition a 50 per cent
interest in the mechanical royalties.
One or two give that now but many
give much less.

An effort will be made, it is said
to secure a better copyright law
than that now existing as regards
the writers and authors of all
classes of musical compositions.

One speaker outlined the principal
object of the organization as to help
the unknown writers and composers
who need protection the most. A
regular meeting date will be set by
the organization committee (this
week). The by-laws and constitu-
tion will be adopted at the next
meeting.

THE JUDGMENT RECORD.

The following is a list of the judg-
ments filed in the County Clerk's
office. The first name is that of the
judgment debtor, the second the
judgment creditor, and the amount
of the judgment:

Gray Seal Productions, Inc., G E
Naylor, \$1,054.77.
Charles Emerson Cook, H
Barnes, \$270.79.
Commonwealth Film Corp., Peo-
ple, et al, \$100.
Empire State Film Corp., same
\$100.

Marwood Productions, Inc., F
Carroll et al, \$390.35.
Anderson T Hard, Gulf Refining
Co., \$753.95.

Trouville Club of Long Beach,
Aaron Hochbaum Co., \$2,764.57.
Big M Cudia, Dramatic Mutual
Inc., \$435.10.

Eugene Walter, A. Salka & Co.
Inc., \$140.70.
George C Goodwin, M. Gordon,
\$395.05.

Vitaphone Co. of America, Frank
lyn Majestic Theatre Co., \$1,983.65.

Believed Judgments

Renee Boudinoff, M. L. Freeman.

SWEET MAMMA!

\$1,494.97, May 10, 1939.
World Film Corp.; K. Gordon; \$1-
631.25, February 7, 1939.

Assignments.

Musical Bureau of America, Inc.
concert managing at 181 West 34th
street, has assigned for the benefit
of creditors to Leon Fred. Elias J.
Friedland is treasurer of the com-
pany.

La-may Face Powder is Guaranteed Pure and Harmless.

PURE face powder cannot in-
jure the most delicate baby
skin. The trouble is, too many
powders are made in the old-
fashioned way, with rice powder.
Rice powder is starchy, and, like
bread flour, it is quickly turned
into a gluey paste by the moisture
of the skin. This paste clogs the
cuticle, wells in the pores, caus-
ing enlarged pores, blackheads
and pimples. A specialist makes
a harmless powder by using an
ingredient doctors prescribe to
heal the skin. Every time you
apply this improved powder you
give your complexion a real
beauty treatment. There is a

thousand dollar guarantee of
purity printed on the box, certi-
fying it does not contain white
lead, rice powder or any harmful
substance. This guaranteed pure
powder is called La-may (French,
Poudre L'Amé). Because it is
pure and harmless, La-may is
now used by over a million
American women; it is now the
most popular complexion powder
sold in New York. Women who
have used even the most expen-
sive face powders say they can-
not buy a better powder than La-
may anywhere at any price.
There is also a La-may Talcum
that prevents the soiling of per-
piration.

This Week (Nov. 15), American, New York and Palace, B'klyn

Meyer B. North

PRESENTS

"THE LOVE LAWYER"

By A. DOUGLASS LEAVITT

Music and Lyrics by RUBEY COWAN

Featuring LEW SEYMOUR and his "TYPES"

BOOKED SOLID Until September, 1941. Over Entire LOEW CIRCUIT.
First production successfully launched, others in preparation.

MEYER B. NORTH also books the following:

John's Headlines
Joe Brown in "The Telephone Tangle"
Phil Bach
Willie Rich and
Audrey's Trio
Ed and Geo. Light
Fisher Quartet
Wash and Leonard Sisters
Joe Schneider and Co.
The Blue and Co.
Ad. Brown
Strom and Lockwood
Will J. Evans
Jack George Trio
Lacey and Steadman
Harvey and Hines
Cordon and Lacey
Thorne Station Girls
and many others.

FOR SALE

CRESSY SKETCHES

"BILL BIFFINS'S BABY"
"THE WYOMING WHOOP"
"ONE NIGHT ONLY"
"A CITY CASE"

These are all sketches that have been played successfully by

CRESSY and DAYNE

Each act is complete in itself.

"BILL BIFFINS'S BABY" comprises full working bill, printed piece, plots,
prop lists, light plots, and all props (one trunk) for the act, including the bill and credits
and the day book entries. Two principal characters and a boy. Room act.

"THE WYOMING WHOOP" is a new and scenic plot. Full stage setting and
all props, including a facemask of the old Washington Hand Press that the im-
mortalization of independence was printed on. Three or four characters.

"ONE NIGHT ONLY" is a new scenic plot, full stage setting, and all props
except the automobile. (This is too heavy and cumbersome to be of any use now.
A much lighter and much better one can be secured now.) Three characters.

"A CITY CASE" is a new scenic plot, all props. This is a "House Act." Three
characters.

Each of these acts is packed in specially built trunks or crates in first class con-
dition, and each trunk and crate is included in the sale of each act.

THE PRICE OF EACH OF THESE ACTS IS

ONE THOUSAND DOLLARS CASH

Included at the depot at Concord, N. H.

There are CRESSY acts. No matter, no rehearsal, no time delay.
They are all good acts, and I wish the purchaser the same pleasure and success
that we have had with them.

WILL M. CRESSY

24 South Street, Concord, N. H.

LETTERS

When writing for mail to VARIETY, address Mail Clerk.
POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED.
LETTERS ADVERTISED IN O. C. BOX ONLY.

Abbott Edith
Adams Capt
Ahn Edgar
Allen Edna
Alphonsa Melba
Almond Mr & Mrs
Anderson Dick
Babb Fred N
Baird Ed
Bart Ann
Bart Helen
Bart Richard
Bridges Ed
Brown & Alaine
Bucke Ted
Burns Agnes
Byrne Maria
Cameron Rita
Carson Lillian C
Case Sophie
Chambers Ed
Chapman Joan
Cheney Janet
Clark Catherine
Clyde & Leona
Cochran Milton
Coker Chas
Cunningham John
Curtis Joe
Curtis Leon C
Cutter F R
Cutter Fred
Curtis Fred
Curtis Loretta
Curtis John
Curtis Mickey
Dahmer E B
Dahmer Robert
Dahmer Jack
Dahmer Phyllis
De Cuir Emma
Dewey Mrs B
De Leon Walter
Dewey O B
De Vries Vera
De Vries Billy
Dillon Madeline
Dillon Lyle
Dwyer Bert
Dunn Mrs T
Earl Ruby
Egan George
Egerton Ruth
Egan Pearl
Egerton Fred
Egerton Ruth
Farrell Elsie
Farrell Victor
Farrell Fred
Farrell Jack
Finn A G
Finnigan Al
Finnigan Anna
Finnigan Annie
Finnigan Day
Finnigan & De Mar
Finnigan Jack
Finnigan Ruth
Finnigan Joseph
Finnigan Wm
Gallagher Short
Gale Maria
Gale Miss J
Gale Walter
Gaudin Walter
Gaudin Mildred
Gordon Elsie
Gordon Harry
Grove May
Hanna Miss H
Hanna Marie
Hanna Arthur
Hanna Jack
Hanna C. Toole
Hanna Percy
Herman Adelaide
Hickey Ed
Hill Floyd C
Hill Walter K
Holtzworth Earl
Hunt E. Madeline
Howard Joe
Howard Mary
James Gladys
Jones & George
Kay Frank
Kay Marjorie
Keggs Vera
Keggs Edna
Kitchner E. I.
Kimball Maude
King Margaret
Kramer Sam
Laddie Rose
Laddie Beatrice
Laddie Wm
Laddie Harry
Lee Laurel
Lee William
Leonard M. P
Linden Arthur
Lorraine Della
Lorraine Violet
Lorraine Lena
Luby Edna
Lyth Edw
Mack Billy
Major Carrol
Machan Frank
Machan
Machan Ed
Machan c. Miss C
Machan Adeline
Machan Ed
Machan Mary
McDonald Ida
McDonald Miss B
McDonald F P
McDonald A D
McDonald Elsie
McDonald Mrs J
McDonald Frank
McDonald D A
McDonald Mrs B
McDonald Fred
McDonald Paul
McDonald Wally
McDonald Patricia
Nathans J
Naughton Wm
Nathans Frank
Nathans James
Nathans P A
Nathans Cecile
Nathans North

Great News! Happy Tidings!

DIRECT FROM HEADQUARTERS TO THE PROFESSION IN GENERAL

THE FAMOUS
STANDARD

H & M

THEATRICAL
TRUNKS

MADE BY THE HERKERT & MEISEL TRUNK CO. OF ST. LOUIS

CAN NOW BE BOUGHT IN NEW YORK CITY

Samuel Nathans, who has for the last fifteen years specialized in trunks for the profession, has been appointed sole agent for the H. & M. trunks in the East. This privileged assignment has been made by Herkert & Meisel, the manufacturers of H. & M. Trunks. As the profession is well aware, heretofore the H. & M. product was only to be had direct from the factory at St. Louis. The high reputation of this trunk was never entrusted with any dealer. Mr. Nathans' integrity and upright dealings has been instrumental in persuading the H. & M. manufacturers to entrust their

output into his hands. Every known make, size and style of the H. & M. output is now to be sold in his establishment. Now, there will be no waiting for the H. & M. trunk to arrive from the St. Louis factory. Now, there will be no unnecessary delays and disappointments. Walk right into this store, and select any style, any size of the H. & M. and same will be delivered to you the very same morning, the very same afternoon, or the very same night of your purchase. And please remember that our prices are exactly the same as when you order direct from the factory.

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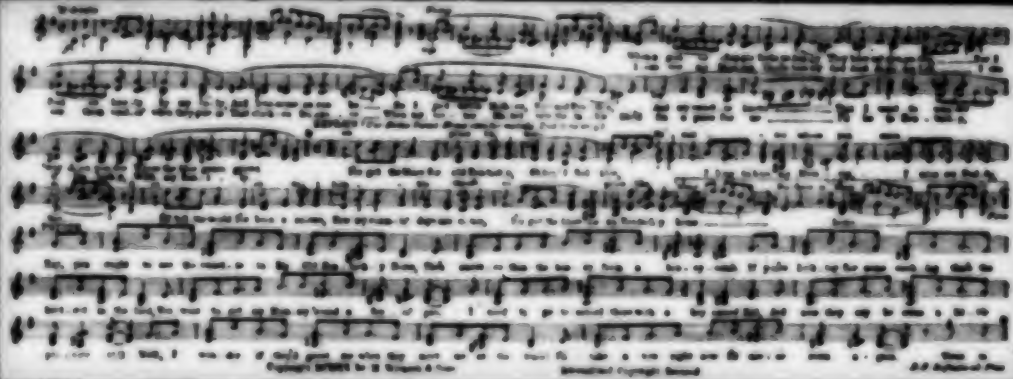
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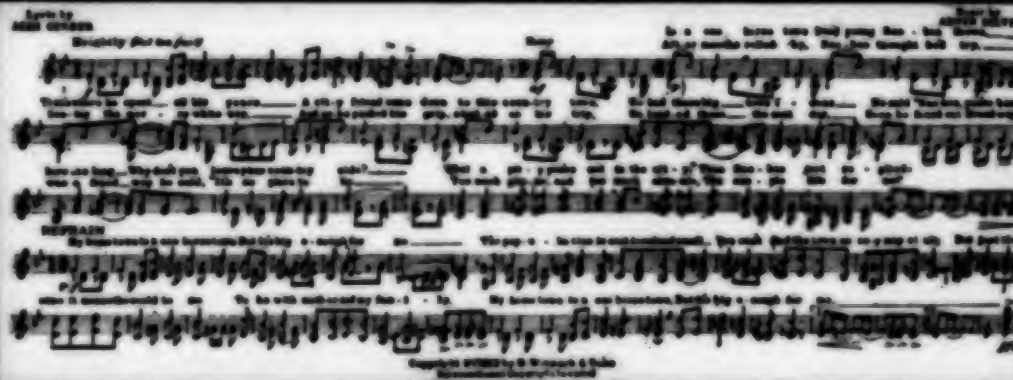
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NEW YORK

BURLESQUE ROUTES

(Nov. 22-29.)

"All Jazz Revue" 22 Victoria Pitta-
burgh 29 Penn Circuit.
"Around the Town" 22 Century
Kansas City 29-30 Lyceum St Joe.
"Bathing Beauties" 22-23 Army
Birmingham 24 Auburn 25-27 Inter
Niagara Falls 29 Star Toronto.
"Beauty Revue" 22 Gayety Balti-
more 29 Folly Washington.
"Beauty Trust" 22 Majestic Boro-
n 29-30 Army Birmingham 1 Au-
burn 2-4 Inter Niagara Falls.
"Best Show in Town" 22 Palace
Baltimore 29 Gayety Washington.
"Big Sensation" 22 Gayety Minn-
apolis 29 Gayety St Paul.
"The Wonder Show" 22 Gayety
Boston 29 Grand Hartford.
"Bon Ton" 22 Empire Newark 29
Columbia Philadelphia.
"Bostonsians" 22 Chelsea Brooklyn.
"People's Philadelphia" 22
Bowers 22 Gayety Buffalo 29
Gayety Rochester.
"Broadway Belles" 22 Olympic
New York 29 Gayety Newark.
"Cabaret Girls" 22 Star Brooklyn.
"Empire Hoboken"
"Cute Cutes" 22 Star Toronto 29
Academy Buffalo.
"Flashlights of 1920" 22 Star
Cleveland 29 Empire Toledo.
"Follies of Day" 22 Empire To-
ledo 29 Lyric Dayton.
"Follies of Pleasure" 22 Empress
Cincinnati 29 Lyceum Columbus.

"Folly Town" 22 Star & Garter
Chicago 29 Gayety Detroit.
"French Follies" 22 Penn Circuit
29 Gayety Baltimore.
"Girls de Looke" 22 Gayety Roch-
ester 29-1 Unstable Syracuse 2-4
Gayety Utica.
"Girls from Follies" 22-23 Lyceum
St Joe 29 Gayety Minneapolis.
"Girls from Happyland" 22 Majes-
tic Jersey City 29 Perth Amboy 30
Plainfield 1 Stamford 2-4 Park
Bridgeport.
"Girls from Joyland" 22 Standard
St Louis 29 Century Kansas City.
"Girls of U. S. A." 22 Empire Al-
bany 29 Gayety Boston.
"Golden Crook" 22 Jacques Water-
bury 29 Bronx New York.

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"Grown Up Babies" 22 Gayety St.
Paul 29 Gayety Milwaukee.
"Hastings Harry" 22 Gayety Kan-
sas City 29 L. O.
"Hip Hip Hurrah" 22 People's
Philadelphia 29 Palace Baltimore.
"Hits & Hits" 22 Gayety Washing-
ton 29 Gayety Pittsburgh.
"Hurly Burly" 22 Cadillac Detroit
29 Engelwood Chicago.
"Jazz Babies" 21-22 Grand Terre
Haut 23-27 Park Indianapolis 29
Gayety Louisville.
"Jingle Jingle" 22 Orpheum Pat-
erson 29 Majestic Jersey City.
"Jollies of 1920" 22 Lyric Dayton
29 Olympic Cincinnati.
"Joy Riders" 25 Rajah Reading
26-27 Grand Trenton 29 Trocadero
Philadelphia.
"Kandy Kids" 22 Gayety Louisville
29 Empress Cincinnati.
"Kelly Lew" 22-24 Park Youngs-

town 25-27 Grand Akron 29 Star
Cleveland.
"Kewpie Dolls" 22 Gayety New-
ark 23 Grand Trenton 24 Rajah
Reading.
"Lad Lifters" 22 Haymarket Chi-
cago 25-29 Grand Terre Haute 30-1
Park Indianapolis.
"Liberty Girls" 24-25 Berchel Des
Moines 29 Gayety Omaha.
"London Belles" 22 Grand Hart-
ford 29 Jacques Waterbury.
"Maids of America" 22 Gayety St.
Louis 29 Star & Garter Chicago.
"Marion Daves" 22 Gayety Omaha
29 Gayety Kansas City.
"Milton Dollar Dolls" 22 Empire
Brooklyn 29 Empire Newark.
"Mischief Makers" 22-24 New
Bedford New Bedford 25-27 Academy
Fall River 29 Worcester Worcester.
"Monte Carlo Girls" 22 Howard
Boston 29-1 New Bedford New Bed-
ford 2-4 Academy Fall River.
"Naughty Naughty" 22 Avenue
Detroit 29 Victoria Pittsburgh.
"Parian Flirts" 22 Gilmore
Springfield 29 L. O.
"Parian Whirl" 22 Hurlig & Bea-
mon New York 29 Empire Newark.
"Peach a Peach" 22 Perth Amboy 23
Plainfield 24 Stamford 25-27 Park
Bridgeport 29 Empire Providence.
"Peach Puff Revue" 22 Columbia
Chicago 25-29 Berchel Des Moines.
"Puss Fuss" 22 Gayety Milwaukee
29 Haymarket Chicago.
"Rattle Dancin'" 22 Worcester
Worcester 29 Gilmore Springfield.
"Revenge Al" 22 Miner's Bronx
New York 29 Orpheum Paterson.
"Reynolds Abe" 22 Gayety Mon-
treal 29 Empire Albany.
"Record Breakers" 22 Folly Wash-
ington 29 Bijou Philadelphia.
"Rosalind Girl" 22 Casino Bos-
ton 29 Columbia New York.
"Singer Jack" 22 Olympic Cincin-
nati 29 Columbia Chicago.
"Social Follies" 22 Gayety Brook-
lyn 29 Olympic New York.
"Social Maids" 22 Gayety Toronto
29 Gayety Buffalo.
"Some Show" 22 Empire Clev-
eland 29 Avenue Detroit.
"Sporting Widows" 22 Gayety De-
troit 29 Gayety Toronto.
"Step Lively Girls" 22 Gayety
Pittsburgh 29-1 Park Youngstown
2-4 Grand Akron.
"Stone & Pillard" 22 Trocadero
Philadelphia 29 Majestic Scranton.
"Sweet Sweeties" 22 L. O. 29 Gay-
ety Brooklyn.
"Tempters" 22 Empire Hoboken
29-1 Cohen's Newburgh 2-4 Cohen's
Poughkeepsie.
"Tibbie Tabble" 22 Engelwood
Chicago 29 Standard St. Louis.
"Tid Bits of 1920" 22-24 Cohen's
Newburgh 25-27 Cohen's Pough-
keepsie 29 Howard Boston.

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Claude Golden

Specially Engaged by Mr. E. V. DARLING

For a Limited Period. Opening in New York Dec. 6

WANTED—First class straight man. Write, stating quali-
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PALACE, NEW YORK NEXT WEEK (NOV. 22)

(GUS)

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With **EDDIE LEONARD**

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Monday; fair-sized crowd.
ACADEMY.—Nothing strikingly

THE 15th

**ANNIVERSARY
NUMBER**

OF

VARIETY

OUT IN DECEMBER

Variety's Anniversary Number
will be bound with a special cover
for preservation.

Announcements received from
artists for Variety's Anniversary
Number will secure preferred
position.

"Tiddidy Winks" 22 Lyceum Col-
umbus 29 Empire Cleveland.
"Town Scandals" 22 Casino Phila-
delphia 29 Hurlig & Beaumont New
York.
"20th Century Maids" 22-24 Bas-
table Syracuse 25-27 Gayety Utica
29 Gayety Montreal.
"Twinkle Toes" 22 Empire Providence
29 Casino Boston.
"Victory Belles" Columbia New
York 29 Casino Brooklyn.
"Whirl of Mirth" 22 Bijou Phila-
delphia 29 Star Brooklyn.
"White Hat" 22 Academy Buffalo
29 Cadillac Detroit.
"Williams Mollie" 22 L. O. 29 Gay-
ety St. Louis.

ATLANTA.

ATLANTA.—Walker Whitehead in
"The Master of Ballantrae" (last
half); Dunbar's "Robin Hood" (last
half).
LOEW'S GRAND.—Vaudeville and
photoplays.
LYNN.—Keith vaudeville.
HIALTO.—FOURTH-STRAND—
Pictures.

Ralph Kettering, of the Jones,
Linick & Schaefer offices in Chicago,
stopped off in Atlanta for a few
hours on his way to Florida, where
he will recuperate after a five weeks
illness. Mrs. Kettering accompanied
him.

Ram L. Turk, manager of Loew's
Grand here, is relieving Earl M.
Pain, manager of Loew's Vendome
in Nashville while the latter is on
his honeymoon.

Margaret Ford, on the bill at
Keith's Lyric last week, received a
telegram announcing her brother's
death in South Carolina. The wire
was handed her by a stage
hand just before she went on, and
the singer broke down in the middle
of a song. She came back, however,
and finished her performance, as
well as the engagement. The At-
lanta newspapers gave her columns
of praise for her gameness.

Raymond P. Whitfield, formerly
manager of Loew's in Knoxville, is
now managing the Hippodrome in
Dallas.

ATLANTIC CITY.

By Charles Schaefer.

"The Dreamer," the William A.
Brady production, which came east
from Chicago for a week's engage-
ment at the shore, closed at the
Globe Saturday. Perito Boro, who
played the part of the Mother in
the Alexander Cary play, is this
week filling the role of Mrs. Poffin
in "Friendly Enemies," which is be-
ing given by the Vaughan Glaser
Players. The presentation is the
first time in stock, a special release
having been made by the A. H.
Woods office.

Return engagements are becoming
quite customary in Atlantic City,
due to the mailing about New York
of companies anxious to secure
Broadway theatres. "Maid to Love"
is playing a return at the Apollo
this week, following the second en-
gagement of Grant Mitchell in "The
Champion," week Nov. 1. Nan
Hayes is to play a return three days
at the Globe, beginning Thanksgiv-
ing.

"Bright Eyes," Apollo, week
Nov. 22.

"When We Are Young," starring
Henry Hull, George Marion and
Alma Tell, has been withdrawn and
will not play the Globe Thanksgiving
week as arranged. The tri-star
arrangement of the billing was an-
nounced only a few hours previous
to the cancellation.

Charles Luenberg, for many
years connected with the Apollo,
and recently assistant manager of
that house, is now business man-
ager of the Ventnor News, a subor-

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LAST CALL

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ONLY ABOUT HALF OF THE STOCK LEFT. THE REST HAVING BEEN SUBSCRIBED THROUGH OUR ADVERTISING IN VARIETY. NOW, ARE YOU GOING TO BE THE ONE LEFT OUT BECAUSE YOU PUT IT OVER UNTIL TOMORROW?

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YOU CAN BUY STOCK FROM \$100 AND UP—AT \$1.00 PER SHARE EACH.

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OUR HONEST EFFORT

This is not an oil scheme, nor a blue-sky mine, but an out and out honest business proposition. We have everything we say we have. We want to show you right from the inside.

You know in the old days of a manager booking the act, he used to take the word of the artist that the act was "there." With those he knew, he got what they said he would, but with the expense of the business so many new acts came forward that he began to get "lemons," so now a new act must be given a showing before it gets time.

That's where we stand. We know we have the "goods," and want a showing. Of course, we can't take the mine to each one of you, but we can show you our credentials. Affidavits sworn to before a U. S. Commissioner, one from the Montana Mining Association, the highest authority in the State, our engineer, one with a world-wide reputation, and the actual Smelter returns of \$30,000 worth of ore shipped from the Steamwinder Mine. So we honestly want to make this a big silver mine partly owned by show folks, run by show folks, and show folks deriving the profits.

NOW, ARE YOU GOING TO BE ONE OF US?

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Monday to capacity; well received, heavy booking for week.
MILES—Madame Hedini's Horrors, International Nine, Jeanie Millard, Post, Pinto and Doyle, Polkner—Ward, and pictures.
PRINCEVILLE—Lottie Mayer and Diving Girls, Lorraine and Herman, Owen and Clark, Tyson and De Costa, Willis Musical Comedy Co., and pictures.
GRAND—Kremlin and Co.; The Victors; Chief Blue Cloud and Wenona; Marks and Rosa; Peters and West, and pictures.
EMPIRE—"Naughty, Naughty."
STAR—"Follies of the Day."
HOFFMAN'S PALACE—"The Confession" (film).

STILLMAN—"The Sin That Was His."
EUCLID—"Earthbound" (second week).
STANDARD—"Honor Bound."
KNICKERBOCKER and **ORPHEUM**—"Out of the Storm."
METROPOLITAN and **STRANI**—"The Branding Iron."
GAITY—"From Now On."
MALL and **ALHAMBRA**—"Everybody's Sweetheart."

"The Girl in the Spotlight" will be at the Opera House next week following week, "Follies."

Pierrot Photo plays is a new organization that has opened a picture

studio here, specializing in two-reel comedies. Blanche Martin, a leading woman, with Charles Leno, opposite.

DENVER.

T. H. Ferris.

The event of the week was the "Jazz Jamboree" staged by the American Legion Nov. 10-11, with a special Armistice Day jollification ball night of the 11th.

Dan F. Ian of the Lamba Club directed the affair and put 300 local enthusiasts through their steps in a manner that was a real credit. The show was a success and the closest to a professional production

of anything of its kind held here in years. So jazz did it become the Catholic authorities forbade the participation in the show of Father Bonnetti's chorus from the Cathedral of the Immaculate Conception, as had been planned.

The show almost went on the rocks during one of the rehearsals. It was let out, because of the conduct of some of the principals, who found out later that society girls had to be treated gently with the art of persuasion. In spite of the little tiffs, however, it was a great success and left no standing room in the Auditorium.

The opening of the season of the

Denver Players, Little theatre, Nov. 12-13, who gave three one-act plays. The productions included "The Golden Doom," by Lord Dunsany, "Garlic," by Claypool, and "The Locked Chest," by John Masson. The plays were effectively staged under the direction of Park Frenck and quite capably acted. "The Locked Chest" was particularly well done.

DES MOINES.

By Don Clark.

Ann MacDonald, now leading woman with the Princess stock, delighted local theatre fans in her initial performance as Penelope Puan in "30 East" at the Princess Sunday. Mrs. MacDonald has been playing opposite Leo Ditrachstein the past three seasons. Judging by her reception here the first few days she will be one of the most popular leading women the Princess has ever had.

"Hitchy-Koo 1919," minus Hitchcock and many of the other stars of the original, played to good business at the Herched three days last week at \$2.50. The original was here last April. There was some complaint about the price, however, because Hitchcock was not in it, as many had thought it was the 1919 production rather than the one of last season. However, all advertising prior to the show gave the list of players and did not mention Hitchcock himself except announcing that it was "Raymond Hitchcock's Hitchy-Koo." The show is good this year and there are a number of good actors, especially Stan Shannon, Artie Leeming and the Filer Trio.

May Hobson, billed for the last three days this week in "Nobody's Fool," this comedienne always gets capacity in Des Moines and the advance sale is heavy.

George Leffingwell, second man at the Princess last season and manager and leading man of the Orpheum summer stock company in Des Moines during the summer, has secured the Prospect Cleveland, according to reports received here this week. He will be actor-manager of the house. His manager will be G. L. Finch, manager of the Des Moines Princess last season.

Actors visiting Des Moines should learn how to pronounce correctly the name of the town. So often has the name been mispronounced by visitors, including actors at the better theatres, that the Chamber of Commerce and local newspapers are taking up the matter to carry on a campaign of education so that every one will be able to visit the town without offending natives with weird pronunciations of an essentially simple name. There is no "s" sound in Des Moines. Nor is it "Day Moines" or "Duh Moines." The correct pronunciation is "De Moyn," with the "u" short.

Amateur Night every Friday is proving a big attraction at the Majestic (vaudeville and pictures). Since starting the custom the business has been near capacity.

Eddie Vogt in "The Love Shop" has top position at the Orpheum this week.

Films this week: "Billions" at the Rialto; "Twin Beds" at the Des Moines.

DETROIT.

By Jacob Smith.

Ed Wynn Carnival at New Detroit. Capacity business. Two weeks.

Walter Hampden at Shubert-Detroit. Next week, Cecil Loan, return.

"His Honor, Abe Potash," Garlick. May stay two weeks.

At the photoplays: "So Long, Laddy," Adams; "Behold My Wife," Broadway; "Girl of My Heart," Washington; "A Village South," Majestic; "Once to Every Woman," Madison.

Detroit is to start at once on a

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 MARSHALL BELLER'S Production
WESLEY BARRY
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 "The Popular Success" — "The World"
"WELCOME STRANGER"
 A New Comedy by AARON HOFFMAN
 With GEORGE HENRY

JOHN GOLDEN Presents
 FRANK RACON in
"LIGHTNIN'"
GAITY Broadway & 42nd St. East 9th St.
 Matinees Wed., Thurs. & Sat.

KNICKERBOCKER
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 Sun. 9:15. Matinees Wed., Thurs. & Sat. 1:30.
 GEO. M. COHAN'S Comedies
 in the New Musical Comedy.
"MARY" ISN'T IT A
 GRAND OLD
 GAY?

HUDSON Theatre, W. 42nd St. East 9th St.
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GEO. M. COHAN'S
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 MR. COHAN in the Title Role.

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 EARL CARROLL Presents a New Comedy Drama.
"DADDY DUMPLINS"
 With MARY ANN ARBUCKLE.

ELTINGE Theatre, W. 42nd St.
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"LADIES' NIGHT"
 A Farce Comedy in Three Acts. With
 A. SUMMERLAND CHARLES RUGGLES
 ALVA KING EVELYN CORNELL

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Belasco Theatre, W. 42nd St. Sun. 9:15.
 Mon., Thurs. & Sat. 1:30 & 9:30
 DAVID BELASCO Presents

FRANCES STARR
 in **"ONE"** A NEW PLAY BY
 EDWARD KNOBLOCK.

CENTURY Theatre, 333 St. A. C. P. West
 Sun. 9:15. Mat. Wed. Thurs. & Sat. 1:30.
 F. RAY COMSTOCK and MORRIS GIFT Present
MECCA
 Musical Extravaganza of the Great
 COMPANY OF 40 — 11 SCENES

"Enter Madame"
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new theatre seating 3,000 at Grand River and the boulevard, playing pictures and vaudeville. Thomas J. Pennington is promoting the new enterprise.

The Lotus Cafe is advertising a musical tabloid direct from the Marigold, Chicago.

George W. Treadle, general manager of the Kinsky Enterprises, has been elected president of the Detroit Theatre Managers' Association, representing all branches of the amusement business.

Will Elliott, manager of the Majestic, is recovering after serious illness.

DULUTH.
GARRICK—First half, "Officer 666" Rim.
LYRIC—First half, "Once to Every Woman."
STANDARD—First half, "Held by the Enemy."
ARTOR—First half, "Alarm Clock Andy."
ZELDA—First half, "Ivrog Harlan."
SUNBEAM—First half, "No 99."
DIAMOND—First half, "Shipwrecked Among Cannibals."

With the passing of election pa-

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 Touring Loew Circuit
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"A HIGHLAND ROMANCE"
 Booked Solid Loew Circuit Direction, HORWITZ & KRAUS

JOE STANLEY and JANE OLSON
 IN
"BETWEEN ACTS"
 Direction LEW CANTOR OFFICE

troupe at the local theatres is gaining rapidly. Several stormy days last week put a crimp in business, but otherwise conditions were excellent.

There is some depression in business here that is bound to be felt by the theatres, however. The Miller-McIntosh Shipyards, which employed several thousand men, have closed, leaving only a few men to care for the plant. The Minnesota Steel Corporation is not running as completely as it was, and the Kearsarge Rug Co. has partially closed. Several thousand men have been released by the lumber companies and reductions in wages amounting to 10 per cent. have become effective.

Theatrical employees of Duluth will stage a ball at the New Armory Dec. 10. Annual affair.

KANSAS CITY.
 By Will R. Hughes.
SHURETT—Nance O'Neill "The Passion Flower."
GRAND—Ralph Dunbar Opera Co. "The Mikado."
ORPHEUM—Vaudeville.
GLOBE—Vaudeville.
LOEW'S GARDEN—Vaudeville.
EMPEROR—Musical stock.
GAYETY—Mollie Williams "Greatest Show."
CENTURY—Girl from the Future.
NEWMAN—"Good References."
ROYAL—"Curtain."
NEW TWELFTH STREET
 "Sins of Mothers."

SWEET MAMMA!

Pauline Daxon
 SAYS
 I've always thought that marriage was a kind of ball and chain.
 Now I think the wife's the ball and chain.
NAIO and RIZZO
 The ACT WITH A KICK.
 A Vaude and Acrobatic Duo.
 Direction LEW CANTOR

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 Direction LEW CANTOR OFFICE

With numerous conventions and meetings in session here last week, including 14,000 school teachers attending the Missouri State Teachers' Association, the members of the National Association of Professional Baseball Leagues and several military organizations, all the places of amusement got some extra money.

Nance O'Neill follows Guy Bates Post at the Shubert in "The Passion Flower" this week. The price for her engagement will be \$2,500 top, although the best seats for the Post week sold for \$1.

Lee Cohn, of the Consolidated Amusement Co., returned this week from a trip through Oklahoma and Texas. During his trip he contracted a severe case of poison-ivy poisoning.

Steam shovels started the work of excavating last week for the new Junior Orpheum theatre, at Four-

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teenth and Main streets. All of the contracts for the house have been let and Thompson & Harritt are the general contractors.

About 500 members of the American Legion attended the Orpheum in a body Thursday night. Two ex-servicemen, Ray Conlin and Sidney Phillips, were on the bill.

The reduction of prices at the Grand for the Fanchon and Marco Revue, the best selling for \$2, failed to attract the crowds, and business was not up to the average, although the show was well received by the press on its opening.

MILWAUKEE.
 By George E. Grimes
MAJESTIC—Vaudeville.
PALACE—Vaudeville.
MILWAUKEE—Vaudeville.
DAVIDSON—"Aphrodite." Next, Robert Mantell.
SHUBERT—"Tailor Made Man," stock.
GAYETY—"Jazz Babies."
EMPEROR—"Stock Burlesque."
BUTTERFLY—"What's Your Hurry."
MORRIS—"The County Fair."
STANDARD—"Big Happiness."
TOY—"The Hope."
ALHAMBRA—"Heart of a Fool."
PRINCETON—"Challenge of Law."

The Milwaukee "Journal" is running a series of Sunday articles, quoting the State law and generally "tasting" the city for allowing carnivals to invade the city as convention attractions.

A number of road houses were raided last week as the result of the tip law being passed here, but with little result. Government officials are under the impression that the offenders are being tipped off to each raid, and the raids therefore yield little liquor.

"Follies of 1920" was presented at the Tabat last week, under the direction of the Cutler-Hammer Manufacturing Co. All the players were employees, and it played to good houses, due to an intensive publicity campaign conducted at the company's expense in the local papers.

Mrs. Lilla Reicks Evans, wife of Greek Evans, singer with the Seattle Opera Company, has filed suit for divorce. Both are Milwaukeeans. Mrs. Evans alleges her husband refused to support her one year after his engagement with the opera company, saying, "his head was turned" immediately after his success. Mr. Evans has been with the Seattle Opera Company for the past four years.

MINNEAPOLIS.
 By Dean Jensen.
 The winner of the Daily News Theatrical Protective League movie contest will be announced at a screen ball to be held here Nov. 19. The ball will be given a rule in a Fox production.

Blanche Booth, niece of the late Edwin Booth, will appear in a dramatic recital here Nov. 21. She formerly was known as Blanche de Lira.

The Winter Garden cafe has closed and reopened as a Chinese-American restaurant.

The Comet, a new St. Paul house owned by Brown Bros., has opened with feature films and a stock company offering tabloid versions of comedy successes. Members of the company include Dewey Campbell, Billy Gayles, Herbert and Mauden, Varley and Helen de Haven. The

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 In a New Comedy Act by LOUIS WESLYN
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"STEPS AND NOTES"

WITH

MIDGIE MILLER

AND

Ruth Hale

AND

A SEPTETTE OF SYNCOPATORS

policy of the house is meeting with strong approval.

NEW ORLEANS

By G. M. Samuels.

ORPHEUM.—The coldest November day in 24 years militated against attendance at the Orpheum Monday evening and with the small crowd in, the punchless show played in ragged manner.

Arno Brothers aroused slight interest with an acrobatic routine

that was conventional and lacking the flash either in presentation or work. Low and Paul Murdoch, No. 2, danced in agile manner, receiving friendly attention as they progressed. The boys were trying all the time and eventually succeeded.

"Kiss Me," the Friedlander musical act, disclosed a Tiffany setting and a wondrous cast, but with the appealing costumes and colorful ensembles created a neat impression. Friedlander in his "Vamps of His-

tory" brings forth Desdemona and Juliet, proving that he has not read the bard carefully, but then vaudeville may not know and it might be well to leave them in. William R. might come to rhyme rose with eury, however.

Merlin did exceptionally well with his cards and plants, having toned down his method of work, which improved things all around. Merlin formerly employed an overly aggressive manner which did not help him.

Spitting the headline with "Kiss Me" was Henry Scott, programmed as direct from the Metropolitan. Scott possesses a fair baritone and much confidence. He pleased.

Gardner and Hartman were the cleanup with little competition. Marie Hartman is developing a broad comedy vein that can hardly miss anywhere, while Gardner is shaping his refined buffoonery to achieve the best rewards.

Jerome and Newell had hard sledding closing this show, which ranked as the weakest of the season. Their pretty draperies and competent bar work would probably have done much better under more auspicious circumstances.

TULANE.—"The Rainbow Girl" LYRIC.—Clarence Bennett's Colored Carnival.

STRAND.—"The Fighting Chance." LIGHTS.—Tom Moore in "Stop Thief."

Low vaudeville has succeeded the Pantages brand in Hanger, Tex. The western manager may supplant the boom town with Denton & Austin, on the trail into New Orleans.

Walker "Whitely" at the Tulane next week in "The Master of Balltore." Sidney Shields, a New Orleans girl, is Whitely's leading woman this season.

The Strand is beginning its week Fridays now, feeling that by taking the week's show on that day patronage will be added to. The theatre is looking in singers regularly.

Manager Leopold cancelled Harry Van Fossen the latter part of last week at Pantages when the black-face comedian appeared for the night show.

The vaudeville houses here are using releases to combat the prevalent rate of film rentals.

PALACE.—An engaging show and appreciative audience at the Palace Tuesday night. "Melody Garden," which has played the Jule Delmar one more than any other feature turn was headlined.

Alex Marks and Co. made a good opener with animal impersonation as the main component. The act could even the best of bills.

Jeannot Clivio had popular series

and a useful manner to commend her. The numbers were well chosen, and the Jewish character song done so well she might have used another in that line. She was liberally applauded.

Sliver and Duval landed solidly, getting laughter of the unrestrained sort. They garnered premier honors. Kitter and Henney were another pair to score largely. They are making something of their pretty drop, with the lighting used impressively at the outset.

"Melody Garden" closed. The girls look to be the game, and the braves predominate, as before. It remains excellent material, and held interest enough to keep them seated to the end.

LOEW'S.—Even running show at Loew's the first half with the usual capacity business at all performances.

Juggling Ferrier appeared initially and took quite some minutes to arouse them, but finally won out, leaving to solid applause with his mirrored clubs.

Lohman and Thatcher were fairly well received. Their numbers of the popular sort were hot and cold. "Oh!" got the most, with "Sweetheart Blues" second. Fifty-fifty for the talk show.

Gypsy Songsters appealed to the music lovers, beginning with Eugene Cowie's Gypsy Song from "The Fortune Teller," and hitting their highest spot when the soprano rendered "Give Me All of You." The quartet from "Rigoletto" sent them away neatly.

Puffed, Pearl and Wicks were the applause hit, rocking them in all parts of the house. The turn is ideally framed for small time.

Clement Brothers were entitled to more than they received, but for some reason did not strike as formerly. Possibly they were wrongly spotted, as musical acts seldom attain to eminence when closing.

PANTAGON.—The vaunted Pantages reputation has not been borne out in the bills sent to this city. Most of the acts looked in here have played Loew's and the Palace, which gives the local house second, third and sometimes fourth run. The current program is no exception, and created little enthusiasm because of the many repetitions in its personnel.

Arthur and Peggy were welcomed in the opening spot because it has been several months since a bounding wire turn has appeared here.

Jim Reynolds just about slipped by. He got away flying, closed some after the first few minutes and left with the auditors favorably inclined.

Alice Manning began neatly with a colorful melody, then halted her endeavor with Toot's "Goodbye," but left them genial after rendering "Room 302." The Toot number is far heavier suppression, and a selection like "Love's Lullaby" would seem more in Miss Manning's vein.

That true and tried playlet of the late Edmund Dey, "The Unexpected," remains potent entertainment, and as presented by Davis and Nelson found universal appreciation.

Tom Kelly reached back many years for his material, even unearthing that one about the clock not going because the engineer was dead, but the humor hit them between the eyes and he stopped the show.

"Somewhere in France" sent them out satisfied, the military moment being offered with the usual nest and patriotic fervor.

ROCHESTER, N. Y.

By L. B. Shingleton.

LYCEUM—"Trene."

TEMPLE—Vaudeville.

GAIETY—Ed Lee Wrothe and his show.

FAMILY—Nat Fields Co. in "The Perfect Man."

PAY'S—Theatre Merrell Sexton, Carlton and Belmont, Howard and Keller, Louise Butler and Co., Del A. Phone, Max York's Pupils and Pearl White in "The White Moll," film.

VICTORIA—Vaudeville and pictures.

LOEW'S STAR—"The Furnace."

REGENT—"The Fighting Chance."

ARCADE—Dale Ruth in "Head-in' Home."

HAILO—"Whitely" New York Street.

It is now the rule rather than the exception for the downtown houses to show the same film for at least a week, whereas only a year ago a week run was the exception. The matter was put to three local managers all of whom seemed to think that the producers at the present time were putting out a fairly satisfactory class of films which were up well under the longer runs.

The Arcade this week begins its picture career with Ruby Ruth and

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For the best reason why you are not using

"BROADWAY ROSE."

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N. B.—This offer is only good for singing acts.

HALL WANTED

Headliner wants hall to rehearse that great ballad,

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PROPS FOR SALE

Sure applause getters for sale—American Flag, Patriotic Medley, six months old baby (for bows) born-in-your-town speech, have no use for them now as I am singing "BROADWAY ROSE" and I get all the applause and bows I want legitimately.

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Seven specially written numbers, all new, by Geo. M. Shipman. Suitable for prima-donna. Have replaced the whole seven with "BROADWAY ROSE" and improved my act 100 per cent.

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PERSONAL

Son—Come home; bring copy of "BROADWAY ROSE" and all will be forgiven.

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Was troubled with flapping, no work and the lack of applause, but after using your "BROADWAY ROSE" I am now a success, always work, and get plenty of applause.

A PROMINENT COMEDIAN (Name upon request).

APARTMENT TO RENT

Room apartment, all improvements, cost \$2,000. Will sub-let for \$50, as I am going into vaudeville to sing "BROADWAY ROSE" and am sure of success.

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SAN FRANCISCO

Flannie Ward starred. Prices are 10 and 20 cents, plus war tax.

At a recent test for movie operators a number of theatre owners appeared and passed. They say they wanted to be ready to protect themselves and their houses in case of eventualities.

The Strand at Brockport, for four years owned and managed by P. J. Wilson and P. A. Blomson, has been sold to Hovvett & Merritt, of La Roy, who will take possession this week.

Incapacitated and partly incapacitated veterans of the world war

were entertained on armistice day at Pay's by Manager Fred J. Barr.

Billie Newton has joined Nat Fields' company at the Family as eccentric comedian. Last season he played with Edna Parker's stock company at Miami, Fla.

SYRACUSE, N. Y.

By Chester B. Bahr.

WETTING.—Second week "What Down East" (film). Business holding up. All next week, "Tremor."

EMPIRE.—All week, "Merry Whirl of 1929." Amateur musical and dancing spectacle, hospital ben-

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EASTERN REPRESENTATIVE WORLD THEATRE BLDG., CHICAGO

Oct. All next week, "Mary," return B. F. KEITH's—Vaudeville.

BARTABLE.—First half, "Aho Reynolds' Revenge," one of the best burlesque productions of the present season. Last half, "The Girl Who Came Back."

TEMPLE.—Vaudeville.

STRAND.—First part, "What Women Love" (film).

W. K. K. L.—First part, "Uncharted Channels."

NATVY.—First part, "The South Wind's Mollie."

TOP.—First part, "Whisper."

auditorium. Pavilion drew far better than Pavilion and Pukina, recently at the Wieting.

Local theatres, particularly picture houses, may feel the effects of the strict enforcement of the curfew ordinance forbidding children of 16 years of age or under to be on the streets after 9 p. m. without a guardian, which has been ordered by Commissioner of Public Safety Walter W. Nicholson.

Mr. Nicholson submitted today that

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Influences in the city are planning for a moral clean-up, and thus the enforcement of the curfew ordinance will result.

WASHINGTON, D. C.

By Hattie Moskin.

KEITH's—Vaudeville.
NATIONAL—Ziegfeld. "Theater" with Washington's own Mary Hated

as the featured player. The seat sale has been run way up, \$1.40 a seat, and causing no end of unfavorable comment, but the answer is, the seats are being sold and indications are the capacity record run up here on the previous appearance of this organization will be maintained. SHIRLEY HILLMAN—Nora Hayes in "Her Family Tree." Opened Sunday night to an excellent house, Miss Hayes being particularly well liked here. The piece has proven its value already and the cast remains about the same with Julius Tannen, Al Roberts, Frank Morgan, Florence Morgan, Osa Fleming, Almada Lener and Jerome Brunner.

FULLER—Robert Warwick in "The

KAHN and BOUWMAN
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Inaction Three." Mr. Warwick has returned to the speaking stage after a long absence in the film. This latest venture is reviewed elsewhere in this issue.

SHIRLEY HILLMAN—After being forcibly chased for a week through the failure of "The Mad-darn" to include Washington in its route after being booked and billed, this house reopened Tuesday night with "The Young Visitors." It is a dramatization of Emily Ashford's famous book by Mrs. George Norman and Margaret MacKenzie. Reviewed elsewhere in this issue.

GAYETY—Don Barclay in "Stop Lively Girls."

FULLY.—"The Whirl of Death."

COMING—Little Curson and company in "A Night in Venice," the Monarch Comedy Four; Charles Dean and company in "Bright"; "On the Mississippi," Chuck Hank; Weston and Marion, Lambert and Phillips, feature and comedy team.

STRAND.—Harry Hines; Edward Hill in "Hattie's Christmas," Dora and Dora; Ruth Rogers and Laurel Ford, "The Gypsy Trio," feature films.

LOEW'S PALACE.—Charles Ray in "An Old-Fashioned Boy."

LOEW'S COLUMBIA.—The Reelers Box, with Marion Davies and Charles Blackwell.

MODERN REALTY.—Gouverneur Morris, "The Penalty."

CRANFALL'S METROPOLITAN.—Narcissa in "Mrs. Peacock."

MODERN GARDEN.—"The Forbidden Thing" (second week).

This week's musical attractions include the first concert of the season of the Philadelphia Orchestra on Tuesday at the National theatre, while on Friday at the same theatre Miss Frieda Hempel will appear in concert.

The Municipal Opera Company is making rapid progress in their preparation for their forthcoming production of "Aida" at Pula's theatre for the week of December 1.

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with a grin, lively face and the splendid figure of a mature woman. This has been her sex charm. Even in this picture Mr. Margulies has not neglected her sex appeal. There is a bathrobe scene that made Broadway clap, and toward the end, in a double exposure, a unique bit, where Miss Griffith kisses herself, a thing never before done in pictures. It was accomplished by the most painstaking rehearsal and gets by. Details, lighting, grouping and a fore-and-after connection of ideas with Broadway lighting up first and the star's name in the air at the end, dying letter by letter, knit the idea prettily together.

HIDDEN LIGHT

Picture producers seem to have a penchant for blind heroines these days. It is more than coincidental that no less than three pictures of this type have come to the attention of the reviewers in as many weeks. "The Song of the Soul" and "Eyes of the Heart," exhibited the latter part of October at two Broadway houses are centered around a visionless heroine and here similarly the star, Dolores Costello, is a blind girl. As in the "Eyes of the Heart" (Mary Miles Minter) production, the extreme sensitized touch is made use of for the climatic situation, in that Miss Minter was made to "cuck" a safe, and here Miss Costello discovers the slayer of her friend on shaking hands with him.

The star personates a blind musical prodigy role, and is permitted to regain her vision towards the concluding flicker, when a child is born to the hero and heroine. The doctor propounds a theory, "Just as I expected; the shock of motherhood gave her back her sight," which falls flat on the audience's intelligence, considering its lack of plausibility, because, if of nothing else, its physiological incoherence.

1000	Carman, Griffith
1001	Joe King
1002	Carman, Griffith
1003	Maxine, Washington

This Vitaphone special, with Corinne Griffith starred, is an admirable production, with special credit going to George L. Nearing for the solid competence with which he has handled it. Even more credit to him, for he has brought out in Miss Griffith unsuspected depths. Her performance lifts her far higher than she has ever been before, puts her in a position it was not thought she would ever come to occupy. Her warm, seductive beauty is here at its most compelling, and thanks to the fine human qualities she has loaned like a warming fire in her dual interpretations this picture steps right into the first rank of current productions. It is an excellent commercial vehicle in the obvious analysis. Star and director have combined to make it more. They have made it go straight to the heart and draw it out.

The story by Leigh Gorton Gittner appeared originally in Young's Magazine. C. C. Graham Baker and Harry Dima are the continuity men. Adrienne is a disintegrated wife. She meets her twin sister to pass as herself in the household, and the husband suddenly notices his wife once more is being kind to him, appreciative. So once more he falls in love with her, and Dima rushes to Adrienne with her problem, only to find Adrienne being blamed by the manager who is starting her. By chance Dima, who is to leave, is more or less forced into accompanying Adrienne for her own, shall we say, good. But to Adrienne's opening performance. Catching sight of them, a momentary embarrassment results in a bad fall, and back stage the little butterfly of emotion dies while the manager wrings his hands and the husband is left to a new happiness and a new wife.

Here was a real situation despite its artificiality, but it took real acting to bridge it. Mr. King, by his quiet dignity, helped considerably, and Mr. Warmington reminded those who knew of a certain Broadway celebrity in other words ring true. Miss Griffith's chief distinction was in the differentiation of the two parts. She made the sister from the country simple and true, the home-loving girl but the charm and loveliness that swims like a orange back of the curiously larval beauty of many stage women was not lacking in her work as Adrienne. To do this required more of this star than she has ever shown before. In fact P. was a revelation. We have not yet known her as a 1935 actress.

In directing he has followed the better scheme of letting expression tell the story. The expression of a thing is emphasized by a close-up, but still through it is expression in the story. Expression—what is going on in the mind of the various characters—carries the thread of interest. This naturalism is carried out also in other ways. If a girl would really be dark, characters are seen moving through it in obscurity. A small room is not shot from a distance so that it seems and is a 100 feet long or more. Things are kept to the fact. Again we find a third character out of focus, probably to the conventionalist's distrust, when she should be in the scene, but not a part of equal emphasis in the action. In short, the director has for a long time been for the truth in life. His characters are human beings, not puppets.

[illegible]

A Glenn Kimball Young feature, directed by Harry Garson, with several faults in the picture to have people walk out on it before it runs to the finish but once noting that the interval questions so speedily that if the earlier direction had been equal to that of later Mid-Western would have been a corking feature. As it is it's just a lucky

The story has been adapted from the Sir Arthur Wing Pinero play which Edith Barrymore played for a long run at the Empire, New York, several years ago. The title means nothing more than the real channel of married life, through a character who is the future of the roughness of the English channel in its centre on the trip across from London to Paris to the wife married back most in their married life.

The Mid-Century is full of bad things, but your net, many captures and middle-aged people but it is in a waking who, the parted husband and wife, brought together and found in 1919, confirm they have gone through what was from each other. The audience knows who was with each and the established married pair know that as well.

But there is the argument for the special value of women and the special reason for the women's fight at this time. It is the very fact that women have lost and must learn to find their way out of their affairs and find their way out of their affairs and engaged themselves to a man, the wife jumps out of a woman's mind to do up the affair. Now, as her husband is arguing with her about a man, he said he would marry her. He said he would but wanted to look out.

Everything is conventional about that. I thought up to that point. That is the end of it up and up, red-tinged, remembering, however, if it is

Paul Thompson	Mac Murray
John Thompson	David Brown
Joe Thompson	Dorothy Cummings
Jim Thompson	George Pascoe
Mike Thompson	Leslie King
and Mary Thompson	Richard Wengerman
Don Thompson	Clara King

In this Paramount production presented by Adolph Zukor at the Criterion there was an excellent chance to slip only "dark melodrama" at its most moving, but George Fitzmaurice who directed, furnished most of his opportunities, and the thing as it stands is crude and often gets decidedly on the nervous. Mae Murray is not the cleverest girl in pictures, but properly handled she can be made to do something. Since "On With the Dance" Fitzmaurice has failed to put her over, is this her fault or his?

David Powell plays opposite Miss Murnan and is featured equally in the billing. He's excellent; has distinction but somehow does not seem always happy in this matter.

Outside *George* write it, and her original conception lacked nothing in poise and poignancy, but the interpretation is an out of sorts with the world as it is that it pulls as many reissues of old films do. The best work in it is easily that of George Fawcett as the old pain-singing ruffian and hypocrite and that of Leslie King as his partner in crime. Dorothy Cummings was misast as the vamp, she suggested a probing nervous nature, but the life of a street woman against the upstairs background of Claude King as the doctor shrivelled to unattractive proportions.

Britishers' propensities. The derelict came in the North Seas. Setting out on a raiding expedition he gets hurt and is picked up by Merrill, who finally agrees to salvage him if he pay his way and leave Merrill's daughter alone, but the daughter will not keep from him. When finally he sets away to pick up the threads of a great career, to be knighted and made much of, she is heart-broken for him and marries the boy on hand. Joining a harem-troop, she makes her way to London, and from the Limehouse district finds Sir Dion Hoime. He is with the woman who broke his life for a whim. "This woman has declared herself repentant, takes the little girl in charge and promises to make her socially presentable while Sir Dion Hoime."

When he comes back the woman has made the girl a drug fiend. At a party she dances in cloth of gold that unwinds till she is nude (fear not exhibitors—this is carefully handled) and Sir then rescues her, then dashes from the house. Meanwhile the woman shoots her herself, pressing the revolver into the hand of Fitch, who is sleeping, exhausted. The doctor sees, clearing the girl, but mad with it all she runs from the house back to the Limboon district to be curried by a Chinese province. Chance made Sir then to her camp.

This picture will do from the war-
hol standpoint, but it might have
been much, much better. As it
stands it is the tale of two weak
people who moved each other by
love. That idea might have been
forced across in this rather setting
with convincing fidelity and em-
phasis. This is where Mr. Fitz-
maurice stumbled. He sees things
that really

Lord.

THE PENALTY.

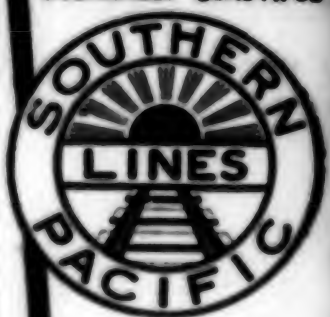
A network of anti-communists in the United States, which New York gangster received by an eye, an although indirect, campaign the news of the program of law changes in "The Penalty." It finally reached Broadway via the United States week.

Time technology is a characteristic feature, an offering that is cultivated to establish interest wherever shown a production that is replete with unique points, a mechanism that is convincing and offers not so convincing which is the defect of technology. But it is not a great feature. Great at least, in the sense that we have established and compiled the terms with such precision as "Eutectic", "The Molar Mass" and "Humorousness".

[illegible]

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HOLLYWOOD LOS ANGELES, CALIFORNIA.

CHAPLIN'S SETTLEMENT.

Mrs. Chaplin Received \$100,000 in Los Angeles.

The facts of the settlement in the married Harris Chaplin case against her husband Charles Chaplin as arrived at in Los Angeles were transmitted to New York the early part of this week. The published accounts were to the effect that over \$200,000 was involved, but a matter of fact \$100,000 was the sum that was the amount originally fixed for settlement by Henry J. & Frederick E. Goldsmith, the New York attorneys, who acted for Mrs. Chaplin.

A divorce was granted Mrs. Chaplin in Los Angeles Nov. 12, and she has agreed not to use the name of Chaplin professionally. The court approved the settlement, which provides that Mrs. Chaplin should be paid \$50,000 immediately and \$50,000 during the coming year.

At the Goldsmith offices it was reported that Frederick Goldsmith was returning from a trip West and that nothing regarding the Chaplin matter could be said until his return.

NEWS OF THE FILMS.

W. K. Ziegfeld has engaged Norman Trevor for films.

Nat Dorfman is now publicity director for the Sunrise pictures.

Tyrone Power has been signed by W. K. Ziegfeld to appear in features.

The Princess, Springfield, Tenn. opened Nov. 13. It seats 100 and plays pictures.

"The Greater Light" has been purchased by Louis Mayer and will be produced by him, with Anita Stewart.

The Strand at Nashville, built some years ago, has been sold to two local men by Carson Bradford who built and managed it.

Thomas H. Ince's second Associated Producers' release will be "Lying Lips," formerly titled "Magic Lips."

Goldwyn announces the next Reginald Barker production will be "Snow Blindness" from the story of the same title by Katherine Newlin Burt, author of "The Branding Iron."

The Camden, Lincoln, Hippodrome and Auditorium, Petersburg, W. Va., have been pooled. Name management continues. The merged operator will be known as the Sunset Amusement Co.

Frank O. Miller, manager at the Capitol until a short time ago, is now with the Century Play Co. and has inaugurated a department for the needs of picture producers.

William H. Cook is leaving the William Fox staff to devote his time to free-lance publicity work. He was in the legitimate field for years, having been with W. W. Aulich with Leiber and Co. Later he was with the Vitaphone and Metro.

Charles N. Jawitz, formerly head of the Popular Film Co., has incorporated as the Jawitz Pictures Corporation, capitalized at \$50,000, for the purpose of picture production. He will confine himself to the State righting field for the present.

"Her Majesty" is the title of the film Mollie King will reappear in. She retired from theatricals when marrying Kenneth Alexander, the horseman, of Louisville, in May, 1919. The Alexanders have one child, Kenneth Jr., born about three months ago.

Kathryn Newlin Burt's second story for Goldwyn productions will be "Snow Blindness," which Reginald Barker (who also directed Mrs. Burt's "The Branding Iron," at the Capitol this week) will direct. Mahlon Hamilton, Cullen Landis and Mary Alden will be in the cast.

Bryant Washburn left for the Coast Sunday accompanied by Lee Ochs, to finish the cutting and titling of the production "The Road to London," which he made abroad. As soon as this picture is completed work will be started on a new story that is at present under advisement.

During the absence from the city of Arthur R. Kane, George M. Pharrard, until recently efficiency manager and supervisor of the contract department of Select, is assisting in the Kane office. Stanley M. Randall for eight years with the National Bank of Petersburg, Va., has arrived in New York and joined the Kane staff.

An involuntary petition in bankruptcy was filed last week against the Yankee Photo Corporation in which George Herman (Bob) Ruth is claiming \$15,000 due pursuant to a contract executed July 20 for services rendered as a star in the alleged bankrupt's "Headin' Home" feature. The Biograph Co. has a claim for \$1,082 for the rental of their studio in the manufacture of the picture.

CLOTHES IN PICTURES.

"Idols of Clay" at the Criterion is presented by an artistic bit "South Sea Idyll." Maidens attired in Hawaiian costumes of bright colors are on the shores of some remote sea island, charming melodies while Thalia Zanon prances around in a costume of orange satin. As the music dies away the feature starts with the scene and at some southern isle with Miss Murray clad in boy's costume, turned by very tight and short shirt. She is a lovely picture.

Then Miss Murray follows the lead she took in London. Her only means there of getting up to him is by jumping. The London scene, then she is in a colonial make-up. The last has everything on it but the kitchen stove. In this costume she sets out to find Tom.

In six months Dion (David Powell) receives a note inviting him to see the improvement. It is some seven improvement. He left an innocent young man and returns to find not only a deep head but a lady who does some sort of or-rital dance and in streams of silver tissue which, as she dances, unfold and leave her in about the costume worn by September Morn.

Miss Murray wears a sweetly pretty evening gown of pink taffeta, wired at the hips, giving it a hooped effect. The hem sleeves and neck were trimmed with tiny rows of ruffles. Her hair was becomingly dressed, piled high on her head, the ends curled and left loose.

Dorothy Cummings, who is the bold but villainous, wears a handsome cloak of broadtail with a deep collar of ermine. Her hat is of satin, turban shape, with sprays of paradise sweeping at the back. A brown velvet gown was attractive. The bodice was heavily embellished with gold beads and worked silk, while very narrow braiding ran up the sides of the skirt and also formed a trimming on the hem. A satin stole with this was beautiful.

Miss Murray does some splendid work in this picture, especially in her emotional scenes. Mr. Powell at times seemed to over-act.

Quite a good picture, "The Riddle Woman" is spoiled by its star, Geraldine Farrar, who is no more the type for the part than the writer. Her gowns were quite beautiful, but seemed absurd, all inclined to make her look somewhat on the large side, and while on the subject Miss Farrar has put on weight considerably since last seen on the screen. In a black velvet evening gown, she looked more like her old self. The skirt had the two-tier effect, with the top one forming the train at the

back, which ended in two points—oxidized grapes, and pale pink roses made a trimming around the waist and over one shoulder. White stockings ruined the effect of this gown.

Adèle Hood wore an attractive costume of dark blue drevyrs. The top was made perfectly plain, with the skirt consisting of numerous rows of the material forming frills. A loose cloak matched with the hat of equestrian feathers. In this scene Miss Farrar seemed ungainly in a frock of light chiffon, encrusted with beads and a large brown net hat with paradise.

A very pretty scene was Madge Bellamy in a summer frock of net made up of rows and rows of frills, dark more ribbon was looped at the side with tiny bunches of flowers.

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STATE RIGHTS' FIELD LOOKS BAD FOR THE INDEPENDENTS

**Big Producers Forcing Smaller State Righters Away
From First Run Houses—About Only Hope Is
Extraordinary Feature.**

From a general survey of conditions in the state right field, it is the consensus of opinion that the market in the near future will be entirely closed to the independent producers from any and every angle for a first run possibility. Such producers, however, exclude that group making pictures for First National with stars and big names.

Without a dissenting note to the contrary, Variety's estimate, culled from over a dozen manufacturers in the independent field, offered the comment that they were ready to sing the Swan Song to first run, and from now the situation would be one where they would cater solely to the smaller houses in the outlying districts not affiliated with chain groups.

The only hope held out for the future first run option by an independent producer is concurrent with his arrival and a feature of extraordinary merit. This is to cool the producer's own view with anything that the First National or Paramount or any of the larger concerns have already in the making. The one thing demanded of such a production will be that it has even more merit than the routine product turned out by the large concerns. With all this in the independent producer's favor, he will have to sell a feature of this character for a price that the "Powers" will dictate. Otherwise his only outlet will be the independent house of a smaller type. It is also explained that the most leeway an independent with a big picture can have is that he can let it go the "rounds" on a percentage basis. And even this the "Powers" will dictate.

500 Over Normal.

As the situation appears to them, further, the importance and supremacy of the distribution angle is in the hands of First National first, and second is Paramount. With conditions in this country estimated as being 500 productions over the normal distributing point, there is not the ghost of a chance for breaking in to first run houses by independents. This situation has at least set them to thinking, they say, with this result.

They will stop making productions to compete with the big concerns. Instead they are going to turn their attention to the production of a type calculated solely to supply the needs of exhibitors who are not in a class with first or second run houses. Their judgment is based further on the fact that they are afraid of competing firms who soon plan to "flood" the market with remakes of star pictures that have been withheld from public view in all territories for as many as five years, at least.

From this it is taken to mean that there will soon be a battle on between second run houses that are playing the remakes and first run that is playing the new stuff. Apart from its relation to this article, the contest promises something in the nature of an amusing issue to those who know the film situation and expect sensational results.

Fewer and Better?

The cry of "fewer and better" pictures seems not to have affected the production movement in the slightest, the independents further assert. And this is coupled with the report that in California in the last few months approximately 500 productions were in the making. These, of course, did not include all features, but two-reel comedies, "Westerners," educational, etc. The net result is that there have not been "fewer and better" pictures, but more pictures than the industry can stand.

Another cause that is offered for a future shut-down of independent making productions is this—that a feature costing \$20,000 to make is customarily sold on a \$50,000 basis. In other words, the selling basis is twice the cost of the production. This sum is estimated to include appropriation for exploitation, mismanagement, etc. A \$50,000 production has no chance with first run houses. If at all. Neither has one costing over \$100,000 on the basis of a production including appropriation, etc.

The nearest limit set for an independent production entered in the first run theatres is one costing at least \$200,000, this including \$100,000 for the production cost and the other \$100,000 added to the expense in floating it on the market.

What will keep the state right man in business, it is agreed, is his activity in the remake market, in the production of two-reel Westerners, in the production of short subjects and in the handling of serials. There is no question to it, they agree, but that the big concerns will eliminate the smaller producer in less than two years.

ARBuckle MARRYING?

Los Angeles, Nov. 17.

Supposedly reliable sources here are buzzing with word of the matrimonial plans of "Patsy" Arbuckle and Dorothy Wallace, former Elgfeld show girl, now said to be in New York buying a trousseau.

The marriage will take place in New York, according to the bridegroom's confidants, though starting talk to this effect may be another of his practical jokes or a return play on the part of his friends.

ARM FOR CENSOR FIGHT.

National Association Looks for Trouble in New York.

The Censorship Committee of the National Association is framing its organization for an active campaign in Albany this winter to meet a new drive for film censorship.

Gabriel Hees, chairman, has called his committee together for next week to canvass the situation. While Governor-elect Nathan Miller has taken a stand for non-interference with Sunday picture shows, it is expected that the reform element in the State will take advantage of a new administration to renew their agitation.

The Legislative Committee likewise is preparing for an active campaign in Washington, where it is expected the Federal censor question will come up.

LABOR BACKS SUNDAY FILMS

Providence R. I., Nov. 17.

The movement to introduce Sunday motion pictures into Rhode Island that has met with a lure for the past three or four years is to be attempted again at the next session of the General Assembly, this time with the backing of an organized campaign, not only by theatre owners and managers, but by the Motion Picture Operators' Union.

At a meeting of the Providence local held late last week, a committee appointed by the union to further the progress of the measure, reported that it had been busy co-operating in the preparation of legislation to be presented to the General Assembly at its January session, making legal the showing of motion pictures throughout the state, with the probable addition of a Sunday concert clause.

ENGLISH FILM NEWS

London, Nov. 9.

Christine Maitland, the one-time "British and Colonial" "vamp," has for the moment forsaken the studio for the stage. She is appearing in "The Great Lover" with Moscovitch at the Shaftesbury, but will be connected with a new producing concern in the new year. Another British film "star" (although American) is Josephine Marie, who is away on the trial trip of "The Purple Lady" in the provinces.

Far and away the best short comedies yet made here have just been shown under the brand of "Minerva Films." These, three in number, are the work of A. A. Milne, the author of "Mr. Pim Passes By."

The latest Broadwest film is an adaptation from one of the late Tom Gallon's most popular works, "The Great Day Road." The company is headed by Stewart Home, support coming from Ernest Spalding, Bromley Devoport, Ralph Furter and Pauline Johnson.

The George Clarke Co., including Guy Newall and Ivy Duke, will depart for America in the new year to make several big pictures.

Langhorne Burton, now at the Famous-Lasky (British) studios in Islington, has been taking part in the making of "The Children of Gildeon," a picture founded on Sir Walter Scott's novel, for Progress Films. Sidney Farebrother is also in the cast.

Sir Arthur Conan Doyle's "The Adventures of Sherlock Holmes," occupies an important position in the new Still program, which will be made in a series of 15 two-reel episodes under the direction of Maurice Elvey. Harold Shaw has also joined the Still producing staff and is now busy on the filming of H. G. Wells' "Kipps." Rene Pinielly, another Still producer, is still busy on "The Yellow Claw."

FRENCH PICTURE NOTES

Paris, Nov. 7.

The formation of the new Pathé Consortium Cinema is announced, with a capital of 10,000,000 francs, in stock of 100 francs, with registered offices at 67 Rue du Faubourg St. Martin, Paris. Founders' shares for 2,000,000 francs have been attributed to D. Rigaud, banker.

L. Aubert and G. Lion have separated after some years. There is a talk of difference of opinion in running the business, which bears Aubert's name.

Two more Parisian dailies, "Le Petit Parisien," the juniors' favorite journal, and "Le Lantern," have decided to carry a column of picture news and reviews. A Belgian theatrical organ, "Mephiste," will in future be chiefly devoted to pictures.

Malvina Longfellow, a direct descendant of the poet, is booked by L. Merranton for a big part in the screen version of Anthony Hope's "Thruout" with Reginald Owen and G. Harrison Brown.

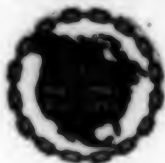
Le Syndicat des Operateurs de France de Vues Cinematographiques (or Union of Camera Operators) held its annual general meeting this week and issued a report showing it to be in a prosperous condition. There are 78 members, professional movie camera men only, including some of the oldest employees in the trade. Bayard retired from the chair and Richemann was elected in his place, with Alfred Guibard, Kessler, Ruesch, Rene Guibard, Harzel, Guerin, Gendron, Gibery, L'Ysne, Bayard, Ruesch and Vauquert in the other official positions of this union.

Agnes Sorel, the girl who won first prize in a beauty competition organized by a local daily, and has since appeared at the Folies Bergere as "The most beautiful woman in France," has been posing for a film in Normandy.



It's a Regular Whirlwind

of a picture that opens Sunday, November 21, at the



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pictures ever presented. And this is the high standard the Strand is enabled to maintain in its offerings to the public, in exclusive Broadway first runs, under its franchise.

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Wesley Barry

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All the fun of The Kid
All the pathos of Daddy Longlegs
All the thrills of Go and Get It
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All the adventure of The River's End
All the punch of The Devil's Garden

Scenario by MARION FAIRFAX

Photography by DAVID KESSON

Art Director, BEN CARRE

A First National Attraction



Hidden in the Chinese Den and threatened by the swinging knife, she had given up hope, when suddenly her lover burst through the iron doors, led through by the little, orphan newsboy.

FAMOUS PLAYERS CUTTING DOWN IN WEST WITH OVER 200 LET OUT

De Mille and Melford to Concentrate on Specials. Twelve a Year—Temporary Halt Only—\$3,000,000 on Shelf.

Los Angeles, Nov. 17.

The Famous studios here are cutting down. Two hundred people have been let out. Most are help and extras, but two directors, two in the scenario department and six stenographers are included.

At the studios it was said they were only cutting down for a short while as productions were about six months ahead and there were on the shelves \$3,000,000 worth of pictures.

Polys now dictate four super specials each year to be directed by Cecil and William De Mille and George Melford making 12 in all. These will have all star casts. The first, started by Cecil De Mille, will be "The Affairs of Anatol."

GO. TO MAKE RAW FILM.

Pope and MacCullough Have Factories Near New York.

Charles F. Pope and John N. MacCullough have incorporated as the Private Photo-Play Co. to engage in a general amusement business and picture production.

The same two men have also formed the MacPope Co. Inc. to manufacture raw film stock for the industry. They have acquired factories in New Rochelle and Haysone for that purpose.

Julius Kandler & Monroe M. Goldstein organized the companies.

MURDOCK-LEVY FILM DEAL.

Associated in \$700,000 Louisville Theatre Project.

Louisville, Nov. 17.

Louisville will have \$1,500,000 worth of film palaces in half a city block in next summer. Plans for a feature theatre, which will cost \$700,000 have been announced by Colonel Fred Levy and J. J. Murdock, in which the Keith interests will be associated. Part of the property on which the house will be built belonged to Colonel Levy and the rest of it was purchased from M. Switow, who planned to erect a \$250,000 vaudeville house.

Directly across the street from where the new house is to be built the Italia, another \$700,000 silent drama theatre, is almost completed. The Italia will be operated by the Majestic Theatre Co., which also owns the house of that name here. The Italia will probably be completed shortly after the first of the year.

The addition of these two houses will give Louisville its first class film theatre within an area of two city blocks by one block. Murdock's wish has always been dark on Sundays before this season, is also showing films one night a week and Keith's National main feature films with its vaudeville.

POLIS SEPARATED

A separation agreement between George Polis a nephew of R. Z. Polis and manager of the New York booking office, and Rita Polis, known professionally some years ago as Rita Bowers (vaudeville) was effected last week. It was not a court affair but arranged by the principals attorneys, Monroe M. Goldstein and Lyman, Hoss.

The couple were married in 1914 and have no children. Mrs. Polis received a substantial cash settlement and the household expenses of their home.

WILLIAM DAVIS DIES

William Davis a picture director, last with Fox, died this week from peritonitis at the age of 35. He leaves a wife and two children.

W. E. Greene Producing.

Langdon McCormack, playwright, has signed to write scenarios for the Walgreens Distributing Corporation, a releasing unit headed by Walter E. Greene. McCormack will write the story for the Walgreens' initial independent production. The company heretofore acted as a distributing concern solely.

SULLIVAN JOINS "BIG 6"

Will Produce Four Features a Year. Milyer Associated

Another member has been added to the list of Associated Producers, originally known as "The Big Six" and shortly thereafter "reduced to seven," producers with the acquisition of J. Parker Read, Jr. Now comes the taking in of C. Gardner Sullivan, making it a "double quartet" of producing units.

Mr. Sullivan will produce four pictures annually, beginning next spring. Associated with him in these productions will be Lambert Hillyer, who has written and directed most of the William S. Hart productions. Sullivan will personally write his stories and continuities and co-operate with Hillyer in direction.

SEEK REED PICTURES.

United Theatres Officials File Demand on Receiver.

Four of the former members of the corporation which controlled the United Picture Theatres of America are trying to secure the Florence Reed pictures, "Her Game" and "The Woman Under Oath" from the receiver of the company. They claimed that they advanced \$10,000 on the negatives and that they were given a lien on the two pictures in question to cover their loan.

John J. Townsend, trustee under the receiver, held an auction sale of certain of the negatives of the company two weeks ago and realized \$11,500 on them. The list of pictures disposed of as well as the purchaser have not been made public.

Nathan Burkan, who is acting for the Messrs. Dittenfass, Howells, Morales and Hest, the four creditors having the lien, states that the price received for the pictures sold would not be adequate in respect to the two pictures he is trying to secure and it is believed that those two productions anywhere in the open market would bring far in excess of the amount that his clients are claiming.

AIKEN LEAVES VITA

Chicago, Nov. 17.

Fred Aiken, manager of the Vitagraph office here, resigned from that firm to take an active part in the management of Superior Screen Service. He has been a silent partner in Superior besides acting as vice-president and treasurer.

Aiken organized the Theatres Film Service Company with A. C. Hubuck and Samuel S. Hutchinson, later disposing of the enterprise to the General Film Company.

DENIES TARZAN EDICT.

London, Nov. 17.

Arthur Gilchrist this week brought action in the King's Bench against Jack Mortimer for infringement of the "Tarzan of the Apes" contract. The court held there had been no infringement and denied the injunction.

ELTINGER'S PICTURE PLANS.

Los Angeles, Nov. 17.

Joseph Eltinger will do "The Panhandling Widow" in pictures with heavy San Francisco backing for a new company.

It is said he has signed with it for six features yearly.

FRESNO KINEMA REOPENS

San Francisco, Nov. 17.

The Kinema in Fresno which was destroyed by fire recently, has been rebuilt and re-opened last week under the same management.

Laemmle Coast Bound.

Kansas City, Nov. 17.

Carl Laemmle, president of Universal, passed through here today enroute to California, to look over several new productions now under way.

TACOMA OPERATORS WIN 5 MONTHS STRIKE

To Get \$1.15 an Hour in Two Months—Some Get \$1.25

Tacoma, Wash., Nov. 17.

The strike of the union motion picture operators against 15 Tacoma houses, which began July 1, has been settled and the operators will go back to work Saturday, Nov. 20.

The operators were getting 87½ cents per hour. They demanded \$1.25 and the six-hour day. When the Tacoma theatres refused, musicians were called out in sympathy. Only two went out, the others staying by the managers. The new settlement calls for reinstatement of these musicians in the union, and additional wages for the operators after a period of two months elapsed.

Because of local conditions, the new scale is different in different houses. For instance, in the Jensen-von Herberg houses (four in number) the \$1.25 per hour wage will prevail. At other theatres, the new scale is \$1.15 per hour.

The Jensen-von Herberg people own a string of theatres in Tacoma, Seattle, Bremerton, Wash., Butte, Mont., and Portland, Ore. In order to force the issue here, union operators were called out in Jensen-von Herberg houses in these other towns. Following the settlement all of these men will go back to their jobs.

\$250,000 ASKED FOR "PEG."

Author Manners' Other Conditions—\$10,000 Weekly for Laurette Taylor.

The screen rights to "Peg o' My Heart" are again on the market. This time a technical engineer with office on Park Row has been commissioned by Hartley Manners, the author, to dispose of the rights. The price Manners is asking for film permission is \$250,000.

In addition to that there are other conditions which include the signing of Laurette Taylor at \$10,000 weekly for the titular role in the screen production and the supervising of the entire production by the author.

There is also a guarantee asked from whoever buys the rights that they will not accept or purchase any portion of the screen production of "Peg" made by Famous Players which was completed last year but never released.

Famous Players secured its right from Oliver Morosco. A legal battle was staged by Manners who contended that under the contract he held with Morosco the latter had no right to dispose of the rights. Manners obtained a temporary injunction against the release of the picture and this injunction was later made permanent, the courts holding that under the contract the author has with Morosco, no production of the piece could be made that would necessitate the slightest change without the author's permission and that in as much as the making of a picture version made necessary a departure from the original script (done by P. P. without Manners' permission) the producers were restrained from marketing the production for all time.

ARBuckle SAILING

Reverend Arbuckle sailed yesterday (Thursday) on the "Imperator" for the other side where he may remain about three months. While over there the screen comedian may take some scenes.

Fred Ward is sailing with Arbuckle on the star's personal representative.

MABEL NORMAND BETTER.

Pittsburgh, N. Y., Nov. 17.

Mabel Normand is recovering from her nervous breakdown at the Ellen Springs Sanatorium near Elmira, N. Y.

Last week Miss Normand was able to go to Elmira to see Madge Kennedy in "Cornered" and visited Miss Kennedy's stage.

Pittsburgh's Squirrel Hill House.

Pittsburgh, Nov. 17.

Rowland & Clark have closed for the erection of a \$750,000 film house in the heart of Squirrel Hill, one of the most populous high class residential districts in the city.

Mr. Rowland lives in the same district.

CHAPLIN RECEIVES \$800,000 FROM 1ST NAT'L FOR "THE KID"

\$400,000 in Cash—Remainder Spread Over Period—Will Produce Three More Comedy Features for First National.

LIZZIE AIDS FILM PIONEER

Missouri Flivver Supplies Juice for School House Shows

Kansas City, Nov. 17.

A new wrinkle in getting motion pictures into places where there is no electric power has been successfully introduced in this state. Beth Hancock, county agent of Jackson, Mo., owns a picture machine and had a generator for operating it attached to his Ford machine.

He runs the car near a county school house, hangs his screen in the building, starts the generator and is ready to open the show. He has been successful in exhibiting a number of films of particular interest to the farmers, such as pictures showing the evolution of farm machinery, growing and feeding grain and making of good roads.

N. A. HOLDS FRIEND

Refuses Resignations for All But Two Committees

The executive committee of the National Association accepted the resignation of Arthur S. Friend as a member of the board of directors and as a member of the executive committee. His successor is Lee Counsellman, who holds the post of assistant to the president of the Famous Players, from which Friend recently resigned as treasurer.

The executive committee of the N. A. M. P. I. refused to accept the resignation of Friend from other important committees of which he is a member.

The price settled upon by Charlie Chaplin with the First National for the distributor to purchase "The Kid," Chaplin's five-reel comedy, is \$800,000. The papers were to have been signed by Wednesday, when the First National was to pay Chaplin \$400,000 in cash. The remainder is to be paid Chaplin during the course of three more comedies he is to make under his agreement with the First National.

"The Kid" has been the subject of many conferences held between Chaplin, his representatives and the distributing people. Chaplin has great faith in the multiple-reel comedy he made on the coast and has been around New York for several weeks while the conferences were in progress.

WM. COURTENAY NAMED.

Husbands Accuse Him in Actions Brought on Coast.

Los Angeles, Nov. 17.

Lawson Butta, leading man here in pictures, has begun suit for divorce from his wife, Marguerite, naming William Courtenay, who married Virginia Harrod, E. H. Rother's first wife. Papers were filed Oct. 1.

Attorney Henry Angel has also filed papers in an action demanding \$100,000 from Courtenay, alleging alienation of his wife's affections.

"UNMARRIED MOTHER" FILM

Warner Bros. announce a picture version in the making of "The Unmarried Mother," a stage play of some seasons ago, by Eva Milton.

Public Auction Sale

OF THE EFFECTS OF

OLIVE THOMAS

—TO BE HELD—

MONDAY & TUESDAY, (NOV. 22-23)

(Under the Direction of NATHAN BURKAN, Administrator of the Estate of Olive Thomas-Pickford)

AT THE AUCTION ROOMS OF

SAMUEL MARX, 115 WEST 23rd ST.

N. Y. CITY

There Will Be a PUBLIC EXHIBITION of the Effects on SATURDAY (Nov. 30), From 10 A. M. to 3 P. M. and PRIVATE EXHIBITION BY REQUEST ON SUNDAY.

Included in the Sale Will Be a LOCOMOBILE AND CADILLAC AUTOMOBILE, SEVERAL SETS OF FURS and FUR COATS and the JEWELRY of the Late Picture Star, Including a PEARL NECKLACE with 101 PEARLS, JEWELLED WATCHES, CIGARETTE CASES, JADE and SAPPHIRE NECKLACES, a SIX-KARET DIAMOND RING, DIAMOND and PEARL RINGS, Etc.

Friday, November 19, 1939

MISS CARMEN'S VERDICT AGAINST FOX REVERSED

New Trial Ordered Where Film Star Recovered Judgment

The United States Circuit Court of Appeals last week handed down a decision reversing the verdict in the case of Jewel Carmen against William Fox, in which the picture star received \$45,000 damages.

Nathan Burkan, attorney for Miss Carmen, stated after the decision had been received, the matter would not be permitted to rest and that the case would be carried to the Supreme Court of the United States, the verdict on appeal, according to Mr. Burkan, being contrary to decision of the United States Courts.

The original suit grew out of the fact Miss Carmen signed a contract with Frank A. Keeney on becoming of age and left the Fox employ. Fox made an agreement to indemnify Keeney against damages in any suit that Miss Carmen might bring in the event that Keeney saw fit to disregard his contract with her.

At the trial Miss Carmen received a verdict for \$45,000. This the Circuit Court of Appeals reversed on the grounds that "by disaffirming the contract with Fox she could not come into a court of equity with clean hands."

FILM CIRCUIT FOR TABS.

Effort to Form Chain of 30 Picture Houses in Middle West.

K. Barrett McCormick, manager of the Rivolt, Toledo, is undertaking the formation of a circuit of 30 of the larger picture theatres in the middle west that play a full week for the presentation of tabloid revivals of light operas. At present Mr. McCormick has a circuit of six weeks complete.

The plan under which he hopes to present the revivals is along the lines of the original co-operative plans on which the First National Circuit was formed. Each one of the exhibitors in the new circuit is to be charged with a pro rata share of the initial production expense and then receives the production at operating cost. This will mean that the gross cost of railroading over the proposed circuit will be divided on a pro rata basis.

The plan is to form small companies with from six to eight principals, and a chorus of from 12 to 16 girls for the productions. The pieces that will be selected for the program will be the lighter musical pieces of a score of years ago.

The companies will each travel the full circuit, playing the 30 weeks out. At present it is not decided whether or not the productions will be singly from week to week or whether four will be made each week for the first couple of weeks to take up the immediate time. At the rate of four a week it would mean that in seven weeks all of the houses with the exception of two in the contemplated chain would have attractions.

The matter of production cost is being figured on, with a view to keeping the production cost of each inside of \$1,000, which would mean a weekly pro rata production figure of \$150, while the actual operating expense with 50 people is figured on as about \$1,100, making production and operating cost to each house at \$1,250.

PROVIDENCE BARS STANDEES.

Providence, R. I., Nov. 17.

The Providence Board of Police Commissioners this week issued orders to Lieut. Richard H. Gamble, police amusement inspector, that virtually forbids the use of the "B. B. O." sign in the theatres in this city. This action followed the Catherine street accident in New York.

The law here says that "No person shall be allowed to stand in or occupy any aisle in any theatre." It is thought a strict interpretation of the law will mean that no person will be allowed to stand in the rear of picture houses.

HERBERT TREATS THE GIRLS

San Francisco, Nov. 17.

H. H. Van Loan, the screen author, appeared at the Rivolt here last week in person in conjunction with a picture he wrote.

A special news weekly showed Van Loan's recent arrival in San Francisco when he was met by the dramatic editors of the city.

UNCLE SAM TO EMPLOY SCREEN ON BIG SCALE TO STILL UNREST

Herbert Hoover Mentioned as Director of National Film Activities—Aimed to Provide Rural Community Amusement in Campaign to Encourage "Back to Farm" Sentiment—Senator Moses Strong Advocate.

FOUR STARS RENEW FIRST NAT'L CONTRACTS

Talmadge Girls, Katherine MacDonald and Ray Sign.

The contracts of Norma and Constance Talmadge with the First National have been renewed for three years, it is said, or arrangement made for the renewal by Joe M. Schenck, who is the business director of his wife and sister-in-law in pictures.

Another renewal star agreement for First National is Charles Ray. The fourth will be with Katherine MacDonald.

All of the renewals, according to report, are or will be for three years.

2D MARRIAGE N. G. ALSO.

Minnie Ingersoll Tries Twice, but It's No Use.

Duluth, Minn., Nov. 17.

Twice has Mrs. Minnie Adams, aged 30, film actress of Long Beach, Cal., formerly Minnie Ingersoll, of Duluth, embarked on a matrimonial venture with James Adams, aged 31, an actor, and twice has the experiment failed. In District Court here Mrs. Adams secured her second divorce from "Jimmy." She obtained her first divorce six years ago.

The two are now in the picture profession in California, but Mrs. Adams claims Duluth as her legal residence. She first met Adams ten years ago while with a road show. Their first marriage was Sept. 14, 1910, and she obtained her first divorce at Waukegan, Wis., on the grounds of cruelty. They were married at Butte, Mont., Feb. 14, 1916. She alleges he drove her from their home at Los Angeles.

'OLD-TIME PICTURE SHOW.'

Valentine Toledo, Secures Publicity on 10-Year-Old Single Reeler.

Toledo, Nov. 17.

Loew's Valentine secured much publicity through showing, in conjunction with the regular bill, a 10-year-old single reeler of Mary Pickford and Owen Moore.

The Valentine billed it as an "Old-Time Picture Show."

INDICTED IN AMSTERDAM.

Albany, N. Y., Nov. 17.

The Montgomery County Grand Jury has handed down three indictments against Mrs. Gertrude Klapp, mother of Edward Klapp, manager of three Amsterdam, N. Y., theatres, for admitting three girls under 16 to the Regent in that city without a guardian.

Local commissioner of charity, a social welfare worker, the father of two of the children, and the children themselves gave the testimony. While arrests have been made for this offense in the past, an indictment is unusual. It is a misdemeanor punishable by a fine not to exceed \$500 or one year's imprisonment or both.

A cautioner is being wanted to stop this violation, which is common.

CROOKES QUITS T. & D.

San Francisco, Nov. 17.

Lawrence Crookes resigned as general manager of the Turner & Delmonico Theatre, Inc., here last week. He will remain with T. & D. until Jan. 1, when it is anticipated he will head his own business.

No successor has yet been appointed.

Washington, D. C., Nov. 17.

The Republican party has decided—or its leaders have—to get behind pictures with all its power. This determination is ascribed to the influence and advice of men like Gen. T. Coleman Dupont, Senator George H. Moses, Herbert Hoover and others who have given the matter thought and attention.

If necessary to stabilize conditions, national censorship will be put in force to supersede state interference and a national censor appointed. In conference it was suggested Mr. Hoover would be ideal for the position, with David Wark Griffith and Jane Addams, of Hull House, Chicago, as two active advisory members of the committee. An attempt to give every community theatre and shows will be devised and aided.

A major industrial idea is back of this move. It is to be an important part of the "back to the farm" movement and the attempt to keep labor stationary and happy and prevent expensive turnovers. It has sprung, not of inner conference, but has resulted from outside pressure.

Wealthy commanders of industry since the war have realized the prime importance of amusement to replace the influence of liquor. Pictures are ideal for this purpose. Reports show millions invested not only by Wall street, but by local interests in local theatres.

The utmost enthusiasm has marked the reports of industrial leaders who have sought encouragement for their schemes in Washington, and the policy of the Republican party will probably be declared by Senator Moses in a speech in the Senate in which he will point out that part of the main duty of government is to still unrest, help redistribute the labor supply and create proper conditions. For this purpose, it is understood he will say, pictures are ideally suited.

Among other experiments to which he will draw favorable attention is the most recent case in Virginia, where a local picture house has been set up, free to whites and colored on alternate nights. This experiment has worked so well that industrial unrest has been stilled and the rural community surrounding has stamped with complete approval the whole scheme, saying it has proved the most effective means yet devised for keeping young folks on the farm.

This last has been described by Herbert Hoover in a recent speech as the greatest problem before the nation.

HAD DOPE FOR STAR.

Los Angeles, Nov. 17.

Thomas H. Tyner, alias Claude Walton, alias Bonnie Walton, was taken into custody here on a local bid with seven bundles of heroin on his person, according to the arresting officer. He was arraigned before U. S. Commissioner Long and held for \$1,000 bail for a preliminary examination.

It is said Tyner declared he was delivering the dope to one of the best known male picture stars on the coast and that it had been the second time he was engaged to deliver to the same star, whose wife in the hope of having him break the habit, informed the authorities.

STRETCHING THE PROGRAM.

Paris, Nov. 5.

A local exhibitor, having booked Louis Delluc's "La Fete Repagnole" discovered it was too short, according to his idea. He had about 500 feet depicting a bull fight added to the film, without consent of producer.

There seems to be no legal action by which such practices can be stopped. As a general rule the exhibitors had the majority of the reels now presented at the theatre shown are unnecessarily long and there is also a kick at present relative to the poor quality of the picture and productions.

GENERALLY "GYPPED," PRODUCER THREATENS

Edmund K. Fox Annoyed Over Alleged Excessive Expense

Washington, D. C., Nov. 17.

Charging that he is being "gypped" by local studios and studios in Los Angeles for their equipment while he is in the making of an independent film production, Edmund K. Fox threatens to build a studio here.

Fox is a wealthy local realty operator. This is his first venture into the production field, although reported active in film exchange work.

Fox has already "shot" over 60,000 feet and the expense involved, he claims, caused by the exorbitant studio demands, is beyond the figure estimated in his original budget.

MOOSER OUT OF GOLDWYN.

Felix Faust Also Resigns From Film Concern.

Coincident with the return to control of Samuel Goldwyn to the film organization bearing his name came the resignation of George Mosser and Felix Faust. Mr. Faust is Eastern production manager and scenario editor. Mr. Mosser is general sales manager.

Mosser's resignation requested his release Nov. 15, but he has been prevailed upon to remain a short time longer, though he will retire from his post within a few days. Faust's retirement will come around the first of the coming year.

Mosser has a number of propositions under consideration, but is undecided which to take up. He will likely go into business for himself as authors' representative and special casting agent. Faust's close association with Marcus Loew gives rise to the possibility he will join the Metro business staff.

R.-C. AND BRUNTON.

Rumor Robertson-Cole May Take Over Studio.

Los Angeles, Nov. 17.

It is rumored Robertson-Cole will take over the Brunton Studios Jan. 1. There has been a lull for six months with a big overhead.

Brunton will direct himself. He has Kerrigan for features and Hutchinson for serials.

MUSIC STRIKE IN CINEMA.

Paris, Nov. 5.

The exhibitors have had a demand for an additional franc each show from their musicians, and as they appear unwilling to grant the increase there is every possibility of a strike at the picture houses.

The managers are now preparing for the struggle by engaging independent players, men and women. The music halls may also be called on to pay an extra two francs per day.

The Musicians Syndicate is opening negotiations with the directors, and may take action as soon as the trouble at the Opera is settled.

DANCING BY SCREEN.

Los Angeles, Nov. 17.

Dancing will be taught by means of the screen if negotiations now under way between Hyman Hirsch, the Manhattan dancer, and the Special Features Corporation are completed. Hirsch with his partner Flo Daryl arrived here recently for an engagement at a dance studio and during his stay the Special Features plans to make several hundred feet of film using a slow motion camera to show on the screen different steps.

FRAME NATION-WIDE DRIVE FOR SUNDAY

Nat'l Ass'n Compiles Data on 20 Legislatures.

With Pennsylvania and New Jersey as the main points of interest at other States where Sunday opening are prohibited, the National Association of the Motion Picture Industry announces the inception of a legislative campaign for the repeal of the Sunday closing law throughout the United States. The association has been compiling records of the past three weeks of the legislatures that are going to convene this year, and they expect to put up a active fight in at least 20 states.

It is promised that they will cooperate with exhibitors' organizations and exchange managers' associations in the various states for the purpose of combating the Sunday ban.

Literature compiled preparatory to the "attack" includes list of political personages who are friendly to the industry.

TEMPERAMENT AS DEFENSE

Fox Answers Geo. Branger's \$100,000 for \$100,000

Answering George A. Branger's breach of contract claims totaling \$100,000 on two counts, the F. Vandeville Company has interposed a defense denying everything as amounting the answer with a separate and distinct defense to the effect Branger was discharged from the service June 19 last, an alleged breach he "violated, neglected and refused to fulfill the terms . . . that he did not faithfully, diligently and to the best of his ability perform his duties as a motion picture director."

Branger is suing on a contract entered into Oct. 23, 1933, where he was to receive \$250 weekly for six weeks' service as a picture director. A renewal option for 1 month at \$250 weekly; \$400 for 1 next six and up to \$700 for a concluding twelve months, was at taken advantage of, according to complaint. Branger in his defense for action complaining he was unjustly discharged by Fox on 1 date mentioned. His second claim over he worked from February, to April 4, 1936, a period falling within the limits of the second 6 months, calling for \$250 weekly, was paid only at the rate of \$5 leaving a balance of \$500 he is suing to recover.

The Fox Vandeville Company defense concludes that the plaintiff was "insubordinate and rebellious and proved a disturbing influence on the production of a picture titled "Number 17" in that he "acted and took with him the original scenario of "Number 17" and refused to return said scenario to the defendant . . . by reason of which the defendant was compelled to pay increased, unnecessary and extravagant items of expense."

SIGNS LADY DIANA.

Blackton Returning to England Arrange for Luke's Daughter

London, Nov. 17.

J. Stuart Blackton has engaged Lady Diana Manners, daughter of the Duke of Rutland, wife of Dr. Cooper, and England's most famous beauty for pictures. She will make several specials early in year. An extensive press campaign is being planned for her.

Blackton will return from America after Christmas to give the movie his undivided attention.

FILM STORAGE PLAN

Washington, D. C., Nov. 17.

The Commissioners of the District of Columbia have under consideration a proposed amendment to the police regulations regarding storage of films. A hearing has been set for Nov. 22.

Representatives of the National Association and the Washington Exchange Managers' Association will try to reach a definite understanding regarding the advisability of adopting the proposed regulation.

The National Association will be represented at this hearing by J. R. Connelly, director of the Washington bureau, and Thomas J. Butler, manager of the Film Exchange Bureau, at the New York headquarters.

Announcing the Addition of NINETY-FIVE New Theatres to the

GUS SUN BOOKING EXCHANGE CO.'S CIRCUIT

GUS SUN, President

HOMER NEER, General Manager

Of Vaudeville Houses, Since Mr. E. F. Albee's Cancellation of Mr. Sun's Contract With the

B. F. Keith Booking Exchange

Now Offering *PLAY or PAY CONTRACTS* For More Than
A Season's Work

AN UNBROKEN CHAIN OF THEATRES REACHING FROM COAST TO COAST

A COMPREHENSIVE, CONVENIENT AND EFFICIENT SERVICE FOR ARTISTS AND MANAGERS ALIKE

NEW YORK
WAYNE CHRISTY
212 Putnam Bldg.

CHICAGO
CONEY HOLMES
Woods Theatre Bldg.

BUFFALO
J. W. TODD
726 Brisbane Bldg.

SEATTLE, WASH.
KELLIE-BURNS ASSN.
Empire Bldg.

SPRINGFIELD, O.
A. W. JONES
New Regent Bldg.

KANSAS CITY, MO.
CONSOLIDATED AMUSE-
MENT CO.
Reserve Bank Bldg.

SALT LAKE CITY
BERT CHRISTY CIRCUIT
Boyd Park Bldg.

SAN FRANCISCO
BERT LEVY CIRCUIT
Alcazar Theatre Bldg.

PITTSBURGH
HOWARD ROYER
206 Apollo Bldg.

THESE ARE THE THEATRES WHICH HAVE BEEN ADDED TO AND NOW ARE BEING BOOKED
IN CONJUNCTION WITH THE ORIGINAL GUS SUN CIRCUIT

CONSOLIDATED AMUSEMENT CO.

ELECTRIC, St. Jo., Mo.; ELECTRIC, Kan-
sas City, Mo.; ELECTRIC, Springfield,
Mo.; ELECTRIC and HIPPODROME, Jop-
lin, Mo.; GLORY, Miami, Mo.; COLONI-
AL, Pittsburg, Kas.; YACKETT, Coffey-
ville, Kas.; BEST, Parsons, Kas.; PRIN-
CESS, Eureka, Kas.; ISIS, Augusta, Kas.;
STRAND, Emporia, Kas.; CRYSTAL, Ot-
tawa, Kas.; MIDLAND, Hutchinson, Kas.;
PALACE, Salina, Kas.; COLUMBIA, Junc-
tion City, Kas.; MARSHALL, Manhattan,
Kas.; REX, Clay Center, Kas.; AUDITO-
RIUM, Ft. Riley, Kas.; PUNSTON, Camp
Funston, Kas.; ORPHEUM, Leavenworth,
Kas.; SEDALIA and LONA, Sedalia, Mo.;
GRAND, Moberly, Mo.; ROYAL, Carroll-
ton, Mo.; BUSSY, McAlester, Okla.; OR-
PHEUM, Lawton, Okla.; DEERIE, El
Reno, Okla.; BUGG, Chickasha, Okla.;
ROYAL, Tulsa, Okla.; JACKSON, Paw-
huska, Okla.

KELLIE-BURNS ASSOCIATION

WILLIS, Brandon, Manitoba; ELITE,
Kemaack, Sask.; GAY, Dauphin, Sask.;
PRINCESS, Yorkton, Sask.; ORPHEUM,
Moose Jaw, Sask.; EMPRESS, Calgary,
Alta.; COLONIAL, Lethbridge, Alta.; OR-
PHEUM, Whitefish, Mont.; SIJOU, Mis-
soulis, Mont.; GRAND, Wallace, Idaho;
LIBERTY, Mullan, Idaho; LIBERTY, Kel-
logg, Idaho; LIBERTY, Coeur d'Alene,
Idaho; LIBERTY, Wenatchee, Wash.;
EMPIRE, Anacortes, Wash.; WEIR, Aber-
deen, Wash.; ARCADE, Hoquiam, Wash.;
U. S. A., Vancouver, Wash.; SLIGH, Sa-
lem, Ore.; ALTA, Pendleton, Ore.; AR-
CADE, La Grande, Ore.; ORPHEUM,
Browning, Mont.; PRINCESS, Kalispell,
Mont.; GEM, Great Falls, Mont.; JUDITH,
Lewisston, Mont.; AMERICAN, Harbor-
town, Mont.; ORPHEUM, Round Bay,
Mont.; BABCOCK, Billings, Mont.;
THEATRIUM, Red Lodge, Mont.;
STRAND, Livingston, Mont.; ORPHEUM,
Havre, Mont.

BERT LEVY CIRCUIT

PRINCESS, San Francisco; GLOBE, Al-
bany, Ore.; ANTLERS, Roseburg, Ore.;
VINNING, Ashland, Ore.; REDDING, Red-
ding, Calif.; GARDELLA, Oroville, Calif.;
ORPHEUS, San Rafael, Calif.; VALLE-
JO, Vallejo, Calif.; MARINE BARRACKS,
Marine Island, Calif.; HILL OPERA H'SE,
Petaluma, Calif.; KLINE, Santa Rosa,
Calif.; LIBERTY, Healdsburg, Calif.; EM-
PIRE, Nappa, Calif.; CALIFORNIA, Pitts-
burg, Calif.; TURLOCK, Turlock, Calif.;
MERCED, Merced, Calif.; SELMA, Selma,
Calif.; EMPRESS, Lindsay, Calif.; LIB-
ERTY, Coalinga, Calif.; FAIRY LAND,
Anaheim, Calif.; STRAND, San Bernar-
dino, Calif.; AMERICAN, Pomona, Calif.;
YOST, Santa Anna, Calif.; STRAND, Long
Beach, Calif.; GAITY, Santa Maria, Calif.;
ELMA, San Luis Obispo, Calif.; MON-
TEREY, Monterey, Calif.; RIALTO, Reno,
Nev.; PALACE, Fallon, Nev.; GRAND-
MA, Yerington, Nev.; GRANDMA, Min-
den, Nev.

BERT CHRISTY CIRCUIT

AMERICAN, Caldwell, Idaho; STAR,
Weiser, Idaho; MAJESTIC, Nampa, Idaho;
MAJESTIC, Boise, Idaho; ORPHEUM,
Twin Falls, Idaho; MUTUAL, Rupert,
Idaho; BURLEY, Burley, Idaho; REX,
Pocatello, Idaho; REX, Idaho Falls, Idaho;
IDAMO, Blackfoot, Idaho; GRAND,
Rock Springs, Wyoming; OPERA H'SE,
Laramie, Wyoming.

RECENT ADDITIONS TO ORIGINAL SUN CIRCUIT

(New Houses Booked Out of Chicago Offices)

McFARREN OPERA HOUSE, Hopkinton,
Ia.; MAJESTIC, Kankakee, Ill.; O'MARA,
Eau Claire, Wis.; PARK, Brainerd, Minn.;
GRAND, Bemidji, Minn.; GRAND, In-
ternational Falls, Minn.; GARDEN, Chi-
cago; MARLOW, Chicago; STATE CON-
GRESS, Chicago.

(New Houses Booked Out of Springfield Offices)

SEDLER, East Pittsburgh, Pa.; MYSTIC
STAR, York, Pa.; FAMILY, Lebanon,
Pa.; GROTTO, Bay City, Mich.; AUDITO-
RIUM, Connersville, Ind.; BLINN, Frank-
ford, Ind.; LYRIC, Vincennes, Ind.;
GRAND, Homestead, Pa.; VINE, Mt. Ver-
non, O.; MARLOWE, (now building), Iron-
ton, O.; PRINCESS, Huntington, Ind.;
STAR, Richmond, W. Va.; THEATRE,
Rome, N. Y.; THEATRE, Oneida, N. Y.

THESE ARE JUST A FEW OF THE STANDARD ACTS WHICH RECENTLY HAVE PLAYED OR
NOW ARE PLAYING THE GUS SUN CIRCUIT

Angelo Armentis Duo	11 weeks	"Cranberries"	5 weeks	Louis Hart and Co.	11 weeks	Orrin Davenport Troupe	6 weeks
Act Beautiful	11 "	Craig and Cato	11 "	Ernest Hiatt	10 "	Mable Phillips	12 "
Three Anchors	12 "	Four Dancing Demons	12 "	Hunter, Randall and Senorita	9 "	Padrin's Baboons	10 "
Amores and Obey	14 "	Jale and DeVoe	8 "	Jolly Johnnie Jones Co.	12 "	Rawson and Clara	14 "
Bobby and Earl	10 "	Faden Trio	12 "	Keno, Kayes and Melrose	9 "	Renie and Florence	12 "
Mike Bernard	9 "	Ferguson and Sunderland	12 "	Kennedy and Brahm	5 "	Rhoda and Crampton	6 "
The Broadnas	10 "	Forest and Church	8 "	Joe La Veuze	13 "	Noel Barrett Co.	8 "
"Bird Cabaret"	6 "	Col. Jack George Duo	15 "	Lutes Bros.	12 "	The Sherlocks	5 "
Frank Bush	10 "	Al Golden Troupe	5 "	Lettie Mayer and Co.	20 "	Six Royal Hussars	7 "
Five Chapins	12 "	Curt Galloway	15 "	Miller and Chapman	18 "	Smilette Bros.	13 "
Five Casting Campbells	8 "	"Girl in the Basket"	9 "	Beatrice Morelle Sextette	10 "	Taylor and Arnold	11 "
Collins and Dunbar	15 "	Gallett's Monks	8 "	Monroe Bros.	10 "	Toteuware Japs	10 "
		Gilbert and Saul	12 "	"Old Black Joe Land"	11 "	Harry Watkins	9 "
		Bobby Harris and Co.	14 "	Charlie Glocett and "Mary Ann"	12 "	Weber and Elliott	9 "
		Happy Harrison and Co.	11 "	Belle Oliver	6 "	Harry West and Chums	9 "

AND MORE HOUSES ARE BEING ADDED TO THE CIRCUIT EVERY WEEK

VARIETY

Published Weekly at 124 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905 at the Post Office at New York, N. Y., under the Act of March 3, 1910.

VOL. LXL No. 1

NEW YORK CITY, FRIDAY, NOVEMBER 26, 1920

40 PAGES

THIRD LEGIT COMBINE BORN

ADVANCE SALES FOR SHOW SERIES CURES DEPRESSION

Oakland, Cal., Manager Solves Slump Problem, by Selling at Reduction for Four Big Attractions in Group—Response Lively.

San Francisco, Nov. 25. J. MacArthur, manager of Liberty Playhouse, Oakland, has solved a slump whereby business improved through the medium of the establishment of a Theatre Bureau which will provide at less than half price to those who purchase for four attractions at once.

The bureau, established in a big building in Oakland, offered its opening McIntyre and Heath "Hello Alexander," Bohannon's "The Baron," Griffith's "Way Down East" and "Listen Lester," with a big demand for the best seat, 25 cents and 50 cents for the others. A 50-cent membership is demanded.

After a brief but costly advertising campaign the bureau opened a tremendous crowd.

Ted Moore, the office manager, Ward Horner, the publicity man, and three girls were kept busy throughout the entire day, the membership selling like hot cakes.

"NEAREST MAN" PAYS 20% IN ROYALTY

George M. Cohan Gets 10 and Authors 10% of Big Week.

The highest royalty paid for a production current in New York is for "The Nearest Man in the Field" at the Hudson, where 20 per cent of the gross goes to the writers. The attraction is getting \$15,000 or better at the box office. Up the present 20 per cent has been paid since the opening.

George M. Cohan is receiving 10 per cent, while Allan Dinehart and Gustin McHugh have the regular share contract with the sliding scale, which provides that they receive 10 per cent when the gross is to \$15,000. Cohan has 75 per cent of the show, with a share of 25 per cent, originally 10 per cent.

Overett Ruskay, who wrote the play, has since died. Cohan has made an arrangement whereby the estate of the late author is to receive a certain percentage of his share of the profits.

CAMPAIGN FUNDS SPENT ON FILMS

Baruch's and Other State-ments Show Extent.

Albany, N. Y., Nov. 25. Pictures played an important part in the Presidential campaign, at least as far as the Democrats were concerned, according to statements of expenditures filed at the Secretary of State's office.

The affidavit of Bernard M. Baruch shows that he advanced \$40,000 to the Harry Levy Service Corporation of 230 West Thirty-eighth street for the production of Margaret Prescott Montague's "Uncle Sam of Freedom Ridge" and has agreed to advance \$9,000 more if necessary. The Democratic National Committee paid \$3,253 to the Film Library, \$450 to the International Film Service, \$1,173.64 to Jonathan A. Rawson, \$570 to the De Vry Corporation and \$57 to E. J. O'Brien, all of New York, and \$500 to Mrs. Robert Lee Jewett of San Francisco; all this money was expended for pictures.

Joseph Leblang, ticket broker, seems to be the only theatrical contributor to the Democratic National Committee. Joe gave \$200. A. L. Erlanger gave \$5,000 and William Fox \$1,000 to the New York County Democratic Committee. This is in addition to their contributions to the Alfred E. Smith Professional and Business Men's Committee. No theatrical contributors to the Republican State Committee are listed, but Lewis J. Selznick and others donated sums to the Republican National Committee.

"HELL" CLOSES STOCK CO.

Minneapolis, Nov. 25. Because reference was made on the stage to Hell, and some such reference was contrary to orders, all members of a stock company that has been presenting an act playlets in conjunction with pictures at a St. Paul theatre, have received closing notices.

The owner of the house was also proved because Billy Gayles proposed to have a photograph of himself in an eccentric comedy role placed in the foyer of the theatre.

YOUNGER GROUP DEFIES CZARS

Sam Harris, Selwyn, Hopkins Break Away From K. & E. and Shuberts—Ready to Book on Their Own—Comstock & Gost, Hammerstein, Golden, Smith Promised as Allies Soon—Rumor Links Up A. H. Woods.

START WITH 9 HOUSES

Chicago, Nov. 25. An important group of the best-known producing managers broke away entirely from their booking affiliations at a meeting here to-day. The new combination has the present personnel of Sam H. Harris, Edgar and Archie Selwyn, and Arthur Hopkins. All the principals were present except Hopkins, who was represented.

The new managerial combination will probably announce itself as a union for producing, but the facts are that it is a clean break-away from Klaw & Erlanger and the Shuberts. (Continued on Page 7)

"WAY DOWN EAST" WAY UP IN WEST

Griffith Asks \$10 at Opening and \$5 New Year's Eve.

Chicago, Nov. 25. "Way Down East," the Griffith picture, will open at the Woods theatre at \$10 top, a \$5, which is not likely to get much support here.

New Year's eve is prepared to give two performances at \$5 each.

"SMALL" MEMBERS MISS BALL.

Some of the members of the Actors' Equity Association in New York last Saturday night did not attend the Equity ball at the Hotel Astor.

One may have guessed the reason when he said: "Guess the ball wasn't framed for the small members. How could the wife and I dig up \$27 to go there? Maybe the members' ball is round."

SMALL STORE—\$16,000 RENT.

A store on the Broadway rent of the new Loew's State at Forty-fifth street is being held at an annual rental of \$16,000. The store is 11x33, located two doors away from the entrance of the theatre.

FRIARS' DINNER FOR 'LAY-OFFS' FURNISHED BY THE WORKINGMEN

Theatrical Club Arranging for Special Feed and Entertainment—Paddy Cain Himself to Be Present—How Adler Got Mention as Next Abbot.

THEDA BARA TO QUIT, MAY RETIRE FOREVER

Vamp Star Leaves Show Jan. 1, Going Home.

Chicago, Nov. 24. Theda Bara will withdraw from "The Blue Flame," and may retire from professional life forever Jan. 1, 1921. It is likely she will do a film version of the play, the rights to which she owns or has an interest in, after which, if her present attitude toward her acting continues, she will remain in private life and enjoy the fortune she has accumulated.

There has been no publication of these facts. But Variety is authoritatively informed that Miss Bara last week served notice on her manager, A. H. Woods, that she will stop playing at the end of this year. Nick Young, agent of the show, has been advised that the tour ends then. By the terms of her contract with Woods she cannot now go with another manager on the speaking stage, and it is reported William Fox has a claim on her screen services. Fox and Miss Bara are on Randolph street recently, "at did not speak. She is said to have charged him with "driving her out of pictures" by purposely assigning impossible scenarios to her.

As a run star on the speaking stage Miss Bara did not make good in either Chicago or New York. Her business here slipped to about \$12,000 last week, and she leaves at the end of this week, followed by "Irene" at the Garrick.

SHUBERT-FOX COMBINE.

Many Meetings Reported to Talk Over Vaudeville.

The Fox-Shubert combine is assuming business-like proportions if the secret session last Saturday afternoon portends anything at which Fox, Shubert and Loew were among those present.

Negar Allen, the Fox broker when queried about the "meeting" vouchsafed nothing other than that "there are lots of meetings going on."

The "workingmen" of theatricals among the members of the Friars have decided to give a special dinner and entertainment to the "lay-offs" in the club, those not at present engaged. It is estimated the "guests" will reach 50 in number. When the names were first posted Louis Mann crossed his own.

The dinner will have Tommy Gray as toast-master. Nothing will be spoken of excepting the failures of this season. The principal speaker will be Paddy Cain himself, who as proprietor of Cain's clubhouse, is known only by name to theatrical producers. Mr. Cain's presence is desired by the promoters of the lay-off banquet for information of some of the great boys Mr. Cain has handled.

The dinner is to be given shortly after George M. Cohan resumes his office of Abbott.

Felix Adler, a Friar, was persistently mentioned in the World as the next Abbott. The World called up the Friary late one morning asking if it were true Mr. Cohan intended re-entering the society and becoming Abbott. The phone boy, not having the information, looked out in the lobby and copied Adler. He told Adler what the World wanted to know. Adler said he would speak to the paper. He did, telling the World that while Cohan might return as a member, the next Abbott would be Felix F. Adler, the famous actor-manager-producer.

The Morning World printed the story mentioning Adler, which tipped off the other dailies who got the story. Adler as Cohan, although the Evening World followed up the lead of its morning neighbor and again mentioned Adler.

One of the main eight attractions at the lay-off dinner will be the telling of Adler's "Cuckoo."

FILM DISPLACING BOOKS

Philly Schoolmaster Expresses Belief It Will Eventually Arrive

Philadelphia, Nov. 25. Louis Nubbaum, a date superintendent of school here, as declared that many text books may eventually be displaced by films. This came, as a result of experiments conducted in 20 public schools, proving that the picture is useful for instruction.

SHOW CAR OWNERS ASK 25 FARE PARTY RATE

Meet in Chicago Monday to
Plan Travel Reductions.

The Car Owners' Managers' Association (C. O. M. A.) has called a meeting at the Hotel Morrison, Chicago, Nov. 29-30, to take such action as might lead to the removal of the 50 per cent. Pullman car surtax from privately owned cars.

Steps will also be taken to secure the return of the former 25-fare party rate, and maintenance of the above rate established by the R. R. Administration.

The American League Baseball Association, American Fair Association and International Fair Association, the latter with branches in every State, will co-operate in the movement. Each of the latter associations will send representatives to the Chicago meeting.

SOISSON SUES EDWARDS

Alleges Loans and Other Charges—Wants \$5,000

Robert W. Johnson, through Samuel W. Tannenbaum, of Tannenbaum & Halton, is suing Gus Edwards and the Gus Edwards Theatrical Enterprises for \$5,000 damages on two counts. Service was made on Mr. Edwards at the Coliseum Thursday in which he is charged with using the plaintiff to purchase 250 shares of the corporation's stock at \$100 per share. Johnson also alleges he loaned Edwards \$1,500 cash on these representations and was damaged \$2,500 thereby, totaling the \$5,000 sued for.

The corporation was organized to produce an annual Gus Edwards Review for the legit. Various members of the company have since been sent out in vaudeville under Edwards' management.

"DOUBLES" IN TWO STATES

Oscar Lorraine Has Unique Record Out West.

Chicago, Nov. 23. While playing at Moline last half last week Oscar Lorraine, an called upon to double for the bill at Davenport during one day of his engagement.

That gave Lorraine a unique record, for Moline is in Illinois, across the river from Davenport, in Iowa.

CIRCUS WARS LOOM FOR 1921 WITH BALLARD-MUGGIVAN POOL

Have Six Outfits and Ringlings May Revive Forepaugh Name to Use in Opposition—Talk of Zoning the Big-Tops to Avoid Conflicts—New Combine Covers 165 Cars and Has 53 Elephants.

LOTTIE PICKFORD IN "TWO KEYS" SKETCH

Sister of Picture Star to Try
Vaudeville.

Lottie Pickford, at one time a film star, is to try vaudeville. In her attempt she is to be supported by Eugene Strong and Walter Percival, both of whom were in the support of Vaudeville Starlet not so long ago. The offering is to be entitled "Two Keys" and has been written by Percival in collaboration with John P. Touhey. The general idea of the act is rather Cohanesque in its treatment and in a comedy vein.

Mr. Percival was married to Rene Noel in Jersey City Tuesday. Teddy Gerard acted as maid of honor with Mr. Strong best man. Miss Noel is in vaudeville with "Nine Days' Wonder."

ABANDONS DIVORCE SUIT

The divorce action of Frances Kisan against William Kisan (professionally Willie Smith) was dismissed Nov. 18 through the non-appearance of the plaintiff. Miss Melba, also a performer, was named by Mrs. Kisan.

Julius Kandler represented the defense.

V. M. P. A. DINNER

The annual dinner of the Vaudeville Managers' Protective Association will be held in January.

R. B. Moss, president of the V. M. P. A., is arranging the details of the spread and will announce the time and place in a few weeks.

Whether the country will be carefully zoned for next season or whether a circus war will develop, is the big speculative feature which will develop with the opening of the outdoor season of 1921. On the heels of the acquisition of the Delta-Photo show by Ballard, Muggivan & Flowers comes the news that this trio has accomplished a big circus merger, having now under control and ownership six outfits, the total list of big tops, except the combined Ringling Brothers and Barnum & Bailey Circus. It's an open question whether John and Charles Ringling will revive the Forepaugh-Sells Shows, which they threatened to do several times, using the Forepaugh outfit to oppose the Ballard crowd.

Ballard and his associates bought the Delta-Photo Circus for \$250,000. A year or so ago they bought the John Robinson show. The Yankee Robinson show was bought by Ballard and Muggivan this fall, the object of that buy being to control both Robinson shows because of the similarity in names. The primary object, however, in the absorption of the outfits is the elimination of opposition. That is why the Sparks show may also be taken on along with the others. The only circus outside of the group now controlled by the Ballard bunch is the Walter L. Maine show, handled by Andy Downey, known as a "hard boiled" Scotchman, who has conducted the outfit economically.

Circuses are figured by the number of cars and elephants, or on the (Continued on Page 24)

BOOKER SAMUELS ILL

I. R. Samuels, one of the Keith office bookers, was suddenly taken ill Monday morning. He is now confined to his home and it is unlikely the stricken man will return to work within two weeks.

It was reported Samuels is suffering from a bad case of nerves. He has been booking Keith's, Colonial, Alhambra and Royal, also the former Moss' Hamilton and Jefferson.

Leo Morrison, during Samuels' absence, will take care of the books, with the bills approved by Eddie Darling. Morrison is assistant to Samuels.

SIDESHOW AGAIN.

The freak sideshow is back in town and almost back on Broadway. Located in the store at the southwest corner of Seventh avenue and 41st street are the "World Wonders" which is the billing given the freak show.

A typical carnival front is used and the admission is placed at two bits. The location, judged from business the last half of last week, did not seem to be right to catch the Broadway crowd.



ANTONIO CANSINO

Will arrive in this country week of Dec. 15th to open a season for modern Spanish dancing.

Mr. Cansino is the father of ELLI (LARRY) and ELISA CANSINO, who are playing the Palace Theatre, New York, next week (Nov. 29).

NO JOKE IN THIS MARRIAGE ON A BET

San Francisco Court Annuls
Union Based on Wager.

San Francisco, Nov. 23.

"Married her on a bet," the old vaudeville gag, came to life with artists last week when the marriage of Ted MacLean and Marie Parker was annulled, two days after the ceremony.

The bride claimed she was but 18, not 19 as mentioned in the marriage license. She alleged the wedding came about through her husband having wagered with friends he could marry her.

The court stayed the bridegroom as it allowed the annulment.

MacLean is on the Laew Circuit in his sketch, "A Modern Diana." Marie Parker is a principal in "Cabaret Delance" on the same time. Both acts were at the Hippodrome here when the marriage occurred. MacLean's first wife was Nana Bryant.

OFF VAUDE PRODUCING

Harry Weber Finds It Too Hazardous Just Now

Harry Weber has declared himself "through" with vaudeville productions for this season, his final effort being with the Shanties and Hayes Revue. The revue was produced in association with Monte Moore and Martin Magley.

Weber claims the field is too hazardous to go further into it, and that bookings are "jammed up" just now.

MAX HART AGENCY EXPELLED FROM KEITH BOOKING OFFICE

One of Vaudeville's Biggest Booking Agents Peremptorily Barred From Keith's Floors—Charles Bierbauer and George O'Brien Included.

SONG WRITERS' CONTRACT

Awaiting Report of Committee—No Union Affiliation.

The meeting of the newly organized Song Writers' Association had not met this week, up to Wednesday. At its meeting last week a committee was appointed to adopt a standard form of contract.

At the same meeting it was resolved not to make a union affiliation, following a warm discussion over that subject.

JOHN R. IS IN.

"Gus Morris" John R. Rogers, who he is not superstitious. He sought vaudeville bookings of the Keith people for his monolog, entitled "Gus Old Times—N.Y.," especially asking for an opening commencing on the thirteenth of the month.

He will make his New York appearance at Precourt's 23d St. Dec. 13.

CHAS. HORWITZ RECOVERS

Charles Horwitz, who has been ill for some time, is again writing and has completed a three-act play last spring he fell down stairs, sustaining a fractured shoulder and was but recently sent home from the hospital.

The new play is called "The Two Family House." Horwitz is also to work on a number of vaudeville acts.

"HEADLINERS" MAY PASS ON ORPHEUM CIRCUIT

Statement Issued in San Francisco on the Subject.

San Francisco, Nov. 23.

A statement given out last week by the Orpheum's publicity expert and accredited to Martin Beck was to the effect that the circuit is doing away with the term "headliner."

"The practice of singling out acts and calling them 'headliners' creates the impression other acts are of comparative unimportance," are the words of the statement. It added that the vague of headlining is passing away from vaudeville and legitimate theatres alike and that the display of type now indicates a name familiarly known to the public, while an act mentioned only in the smaller type may be the best in the show.

BARNES' PATERNITY SUIT.

Showman Getting Depositions to
Allege Other Man Named.

Chicago, Nov. 23.

Depositions are being taken here from several witnesses, all in professional life, alleging that Jane Hartigan, a former chorus girl, said to be suing A. G. B. Stanshane (A. G. Barnes) on grounds that he is the father of her child, had named another man as its father. The other man has since died.

The child was born in Chicago. Jane Hartigan is now in Los Angeles. Barnes, a circus man, has retained a prominent local legal firm to defend him.

FRISCO ORPHEUM, \$1.50.

Price Scale Raised in Orchestra's Front Rows.

San Francisco, Nov. 23.

The increased prices went into effect at the Orpheum this week. The evening performances are now \$1.50 top instead of \$1.25.

This applies to the front rows in the orchestra.

WATSON SISTERS RELEASED.

The Watson Sisters have secured a release by mutual agreement of their contract for the Shuberts. They were cast for the organizing "Fading Show."

THEATRE STOCKS LAG AS LIST TAKES TURN FOR THE BETTER

Famous Players Declare \$2 Quarter's Dividend and
Put Out Favorable Report—Goldwyn Offers
\$1,500,000 Notes Convertible at 6 1-4.

The whole stock market reached what had every appearance of a definite turn for the better Monday, following its almost steady down grade since November, 1919. The amusement issues participated in a small way in the betterment, but, considering the distance they had gone from their best, the improvement was rather disappointing.

Famous Players led its group, moving up from its Saturday final of 48 to a high on Monday of 54 1/2, and going through 54 Tuesday, but there its progress was blocked. Following the dividend action the Famous Players board gave out a statement of condition reflecting 1920 profits on a basis of \$17.68 per share of common, applicable to dividends.

Low stock was the most disappointing performer. It took no part in the upturn of Friday and Saturday, closing at the week-end at 17 1/2, its low record for all time. Tuesday morning overnight buying orders advanced the stock past 18 at the opening, but in the second hour it suffered a reaction to 17 1/2 and was rather lifeless.

Orpheum moved through a narrow range as was to be expected since it withstood the drop of November 17 better than any of its allied securities. Having suffered least, it, of course, had less ground to make up, so its climb back a fraction over 25 was about as expected. Or-

(Continued on Page 24)

BUFFALO BILL TITLE

Rice & Dorman Reported Negotiating for It

A deal is on between Rice & Dorman, according to Wm. Rice, of that firm, and Muggivan, Flowers & Ballard, which may result in the purchase of the Buffalo Bill title by Rice & Dorman from the three owners mentioned.

Muggivan, Flowers & Ballard bought the Buffalo Bill title last week from Tannen & Bonelli.

"HIGH-LOEW" BUILDING.

Marcus Loew's State theatre building is rapidly receiving its building lines now that the marble front is being placed in position. Already the lower sections of huge limestone pillars have been set and will give the Broadway side an imposing appearance.

Professionals have painted the names concerned, calling the structure the "High-Loew" building.

VERA GORDON QUILTS VAUDE.

Vera Gordon, following her engagement last week at the Palace decided to abandon the vaudeville stage, and will appear next in a picture called "Mother Love."

The reason for Miss Gordon leaving vaudeville is inability to agree with the big time on terms.

20 WEEKS FOR HEADLINERS IN N. Y.-CHICAGO CABARETS

Propose Resort on Billy Sunday Tabernacle Site at 188th St. to Book in Conjunction With Chicago Edelweiss and Marigold—Ernie Young Interested.

Low Leslie, the agent, and Julius Kandler, the theatrical attorney, are promoting a cabaret proposition on the Washington Heights section patterned after the Edelweiss, Gardens and Marigold Gardens in Chicago. Ernie Young, who handles the bookings for the latter two resorts, will also be connected with the new enterprise. The biggest headliners will be signed to play consecutive engagements at all three cabarets. Mr. Young is expected in New York in connection with the enterprise this week.

The new place will occupy the site formerly used for Billy Sunday's Tabernacle at 188th street and Broadway, and will be known either as the Audubon Gardens or the Wadsworth Gardens, although both titles are merely tentative as yet. The ground is the old American League baseball park.

The reason for the affiliations with the two Chicago cabarets is that whereas it might be a foolish proposition to entice a vaudeville headliner away from his or her regular field with but a few weeks' bookings, this manner will permit a minimum guarantee of 20 weeks at least for each attraction.

Mr. Leslie is the sole sponsor of the New York resort, the Chicago connections being a matter of business convenience on a percentage basis.

MILES CUTS OUT TWO.

Schenectady Goes to Legit—Akron Closes.

On the heels of the closing of Miles, Akron, O., last Saturday the order to close the Miles in Schenectady, N. Y., became known. This cuts the Miles string down a week and a half. Miles' vaudeville activities will be confined to Detroit and Cleveland, with two houses playing full weeks in the latter city and three houses in Detroit.

The Grand, Cleveland, has been splitting with the Akron house, but with the latter out of vaudeville it becomes a full week along with the Miles. The Detroit houses are the Miles, Orpheum and Regent.

The Miles' Schenectady house was formerly the Van Carter opera house. It will resume playing legitimate attractions, but with the Miles name probably retained. It was to have closed Wednesday night, according to a report in New York.

Schenectady, N. Y., Nov. 23. Two weeks' notice of closing was posted last week at the Miles by Arthur Ungar, the manager. The house is due to change policy about Dec. 1, although that was denied by the house management, the claim being that the staff would be reorganized.

The Miles opened with vaudeville. Business was never big following the change from legitimate attractions. The local papers have panned the shows repeatedly. The trouble with the bills appeared to be the same acts offered at the Miles were repeated too soon after engagements at the local Procter theatre. One act recently appearing in the Miles repeated within four weeks.

Weakness in the Miles' picture policy was also pertinent. Business Sundays held up until the New York office started booking in features which had previously been shown here. That, together with the dropping of the orchestra, finally hit the Miles Sundays until they were the worst in town. The Miles-Randy Theatre Co. is said to have a 55-year lease on the property.

Reports here stated burlesque would succeed vaudeville, but indications are for a return to road attractions.

"BABY MINE" ROYALTY

Exceptionally heavy royalties are being asked for the use of two playlets of legitimate stage authorship, "Baby Mine," which started out in condensed version in outlying theatres last week, calls for the payment to Margaret Mayo of \$250 weekly.

AGENTS' CONTRACT RULED ON BY CASEY

Decides They Are Binding on Artists—First Decision.

The first ruling on play or pay contracts given out by artists' representatives to acts was passed on by Pat Casey of the V. M. P. A. Mr. Casey held that there was no way for the act to break the particular agreement as presented to him for decision. The case was brought by Jimmie Sheen (Sheen and Carroll), who had signed a 20-week contract with Horwitz & Kraus. The contract between the agents and the act called for \$250 weekly salary, with certain additions when the act played out of town. It is supposed that after the turn appeared recently in a Fox house a Keith agent advised Sheen he could get a "yard" more in salary for Keith bookings. They asked Horwitz & Kraus for a release and upon their refusal took the matter to the V. M. P. A.

Sheen and Carroll started the season in "Twinkle Toes" under a three-year agreement calling for salary which increased each season. On complaint that the war in burlesque was too hard, Horwitz & Kraus secured a release from Bedini and thereafter signed a vaudeville play or pay contract.

When Sheen explained his position, he stated he had signed the contract for Sheen and Carroll, per Sheen, and claimed the act was to split, also saying Miss Carroll had not actually confirmed the Horwitz & Kraus agreement.

Casey decided the contract actually consisted of six lines, typed on the back of a regular "play or pay" contract used at times by the agents. Agreement to work for the stipulated salary for the 20-week period held no qualifying clause and therefore was held to be fully binding. Following Casey's decision the act continued to play out the time, laid out in Lee and Fox houses.

CANTOR WOULDN'T SING.

Wanted Full Salary in Fox House for Songs.

Middle Cantor, Lew Hearn and Joe Opp broke in the "Taffy" scene from the "Midnight Howlers" at Fox's Audubon the last half of last week.

Thursday night the audience demanded Cantor sing at the completion of the act and the comedian responded with a curtain speech in which he informed the house he was playing the Audubon at less than his regular salary in order to break in the scene and that when he sang songs he would do so for his regular salary.

Later in the week Jack Loeb took up the speech matter with Cantor, but the latter stuck to his guns. In answer to statements he was using the Fox theatre to break in his own piece Cantor replied that he could use any number of theatres at more money and he considered he was the party who was conferring the benefits.

The Audubon had heavily billed Cantor, with no descriptive matter as to what he would do on the stage.

STANDING FOR WILSON.

While Milt Collins was in the midst of his monologue at the Flatbush Monday night, some one in the audience took exception to a quip regarding President Wilson. Others joined the objector and the racket became so demonstrative Collins was forced to stop and switch to another topic.

MORRISSEY'S REVUE.

Will Morrissey is rehearsing a revue act for vaudeville titled "Going Backwards," with Walter James featured. Edward Madden wrote the book and lyrics and Morrissey composed the score.

45 WOMEN ARTISTS COMPETING FOR PRIZES

Working for New N. V. A. Members—304 Applications.

A total of 304 applications for membership had been received up to Tuesday by the National Vaudeville Artists in the current 20-day membership drive that organization started Nov. 15.

The 45 women members of the N. V. A. entered in the contest are Ann Mayo, Marie McNeil, Hazel Harrington, Mrs. Arthur Tourant, Mrs. Dolly Onst, Lillian MacKinnon, Mary Marble, Alice Percival, Theresa Valerio, Dorothy Dahl, Ethel Fellis, Dolly Keller, Mattie Choute, Maybelle Fonda, Fanchon Wallace, Julia Rooney, Alma Grace, Rita Greene, Mrs. W. E. Browning, Laura Bennett, Irene Shannon, April Young, Mary Dorr, Mrs. Billy Empey Van, Mary Irwinman, Mary J. Meredith, Marie Fitzgerald, Eleanor Ott, Beanie Ward, Mae Wilton, Pauline Saxon, Josie Flynn, Elizabeth Mayne, Cordelia McKinnon, Alleen Stanley, Maudie Rosair, Valerha Soratt, Marie Nordstrom, Gracie De Mont, Peggy Dale Whitfield, Irene Delroy, Elizabeth Price, Helen Ray Miles, Claudia Frisco, Betty Wager and Ida Marie Fern.

The latest reports available as regards the standing of the various contestants was that Elizabeth Mayne was first, Alma Grace, second, and Julia Rooney (Clinton and Rooney), and Mae Wilton (Wilton Sisters), tied for third. The contest closes Dec. 15.

G. DELMORE MONOLOGING

Senior Partner of Delmore and Lee Intends Doing Single Turn.

George Delmore will appear as a vaudeville single later this season offering a routine of talk. For the past 15 years the team of Delmore and Lee, of which he is the senior member, has been known as a standard aerial act, billed as "A Study in Black and White."

Prior to his perfecting of the breakaway ladder, Delmore filled regular roles on the stage. The Delmore and Lee turn will tour the Orpheum circuit and following that Delmore will offer his single. Delmore wrote the material.

Vacation for Carrie Jacobs Bond.

San Francisco, Nov. 23. Carrie Jacobs Bond is coming to the coast for what is termed a vacation. She may return to vaudeville later on. Miss Bond started the season playing the Keith time in the east.



NED "Clothes" NORTON

Featured with Elizabeth Brice and Co. in "Rings and Rattles" at R. F. Keith's Palace, New York, NEXT WEEK (Nov. 29).

VARIETY, Nov. 5, time said: Mr. Norton is quite a revelation as a light juvenile who can talk, sing and dance with excellent appearance and a weaver of clothes, who has not before been seen around here where men of his type are so much in demand. He's a clean-cut looking young man who works breezily and takes command of all the comedy in the turn, making that department important. Norton makes a good opposite to the star in every way. His burlesque upon John Barrymore was extremely well done in make-up and otherwise.

NEW MUSIC PUBLISHERS' FIGHT DUE TO AGREEMENTS COMING

Firms Outside Big Six Resent Peace Treaty With Roll Companies—M. P. P. A. to Take Active Hand in Matter—Call It a Boycott.

HIRES CABARET SHOW FOR FLORIDA; DEPARTS

Chicago Players Are Looking for Al. Seiden

Chicago, Nov. 23.

Al. Seiden, a booker of cabaret players, has disappeared, leaving a stalling group of performers here. The performers were booked for a five-month engagement at the Shelburne hotel, Miami, Fla., and prepared for the trip by buying bathing suits, Palm Beach suits and fishing tackle. When the news of Seiden's absence was broken to them it was snowing here.

A fortnight ago Seiden directed Ed. Krogh to sign six principals, eight girls, a band and a lot of specialists for the Florida hotel, where he proposed to put on a revue. Krogh booked Leon Brothers, Glimmer Sisters, Marie Burke, Dolly Fowler, La Bova and Glimmer, Six Chicago Servadores, Eight Cuties and Cooke Walters.

Seiden was at the Grant Hotel where it was known he received \$4,500 in drafts from Miami. He made arrangements to engage two private cars and the happy villagers were to have started Nov. 24 Thursday.

On Sunday Dr. G. G. Royner called Krogh on long distance from Miami to learn of the state of the deal. Krogh instituted a hunt for Seiden and found that he had checked out, just before the hotel had got back \$250 in checks marked "not sufficient funds," cashed at the bank for Seiden.

5TH AVE. HISTORICAL WEEK

Procter's House to Have Resume of Career as Extra Attraction.

It is proposed to have a "Historical Week" at Procter's 5th Avenue. At each performance through picture and speech, besides the regular bill, will be unfolded before the audience the career of the house from its erection until the present day.

At one time the 5th Avenue was the leading 55 house of New York. The "Historical Week" as a special attraction was devised by Bill Quaid, manager of the theatre.

\$10,000 GRANVILLE ACT.

Rehearsals on Taylor Granville's new act, "The Panama Kid," started this week. It calls for an all-star cast. There will be 10 scenes, five of which will be in full stage, all scenes dissolving from one to another.

The act will cost about \$10,000 to produce. The action begins in Egypt, switching to New York, and then to South America.

Mussey Reviving Act.

Jimmy Mussey is to revive his shimmy police station act, "Move On," for vaudeville.

FIRE INSTRUCTIONS.

Red Levey, manager of Keith's Harlem opera house, has promulgated a set of instructions for the employees that has been adopted by the other Keith house managers as a standard. The instructions are in the form of a circular and are as follows:

TO ALL HOUSE EMPLOYEES.

Have you ever thought of what you would do if someone in our audience cried "Fire?"

I want to impress upon every one of you that the people in our audience are dependent upon you for their comfort and safety while in our theatre. You are familiar with all exits and the general surroundings. It's up to you to see that the exit doors are in perfect working order every day and that all aisles are kept clear.

Remember, above all things, to keep cool and have your wits about you should a panic occur.

A crowd of people can easily become panic-stricken from very simple causes—an "argument in the audience" or the "fainting of some woman" or some similar occurrence may cause a commotion. In cases of this kind, insist on people keeping seated. Tell them "There is nothing the matter." Do not run about or shout out too loudly.

"Keep cool" at all times. We must make every effort to avoid a panic, but should it become necessary for the people to leave the building, go quickly but quietly to your nearest exit and open both doors and instruct the patrons by saying, "This way out." Ushers must not allow children to become separated from their parents or guardians.

Remain at the head of your aisle during the entire performance. The electrician or his assistant must be on the stage at all times and be ready to put on all house lights if necessary.

I ask the assistance of every employe in providing for the comfort and safety of our patrons at all times.

Sincerely,
S. J. LEVY.

PLAN ORGANIZATION FOR OVERSEAS ENTERTAINERS

Only Persons Who Saw Service Not Eligible to American Legion or Other Official Organizations—Major Donovan Sponsors Movement.

A movement was started by Major J. O. Donovan this week that has for its object the forming of an organization to be composed of army entertainers who appeared overseas during the war. Overseas entertainers are not eligible to the American Legion, requirements for membership in that organization calling for the applicant to have been a member of the Army, Navy, Marines or some official branch of the U. S. forces. The army overseas entertainers are the only persons engaged in war work that have no organization, at present.

It is estimated there are about 1,500 entertainers of both sexes who saw overseas service who would be eligible to the proposed entertainers' association. These include entertainers sent over under the auspices of the "Over There Theatre League," Y. I. C. A., Jewish Welfare Board, and Knights of Columbus. The Red Cross at 1st Cavalion Army also detailed many entertainers to army camps in France and other sections of the war area. These later did not go over as entertainers, but to do other work. After they got there it was decided their talents would be better applied to entertaining the troops of the A. R. F. Both of the latter groups would be eligible the same as the entertainers sent over from the U. S.

Major Donovan was the army officer detailed in charge of overseas entertainers in Europe during the war period. Later following the armistice he was detailed to two Liberty theatres on this side. Since leaving the army Major Donovan has been connected with the office staff of the Vaudeville Managers' Protective Association.

Notice of a call for a get-together meeting for overseas entertainers desiring to join the proposed association will be sent out next week.

SUPPLYING MECHANICSVILLE.

Troy, N. Y., Nov. 23. William E. Boston, manager of the Congress Theatre in Saratoga, has announced that a \$100,000 theatre will be built in Mechanicville. An option has been secured on property near the Hotel Leland.

James A. Leary and William A. Fullerton, prominent attorneys of Saratoga, are associated with Boston in the project. The theatre will have a seating capacity of 1,500, with one balcony, and will be constructed to permit the showing of legitimate attractions, vaudeville and pictures.

The Park Avenue Opera House in the same place, which was destroyed by fire two years ago, is being rebuilt and remodeled. A new wing will be added in the rear to enlarge the stage so that legitimate shows may be presented. Since the fire the inhabitants have been forced to go elsewhere for most of their entertainment.

GRIFFITH PAYS QUARTET.

The suit that was started by David W. Morris on behalf of the Great American Quartet against D. W. Griffith, Inc., was settled out of court this week. Morris as manager for the quartet had a contract for its appearance with one of the "Way Down East" film productions. They did not remain with the show and sued.

Nathan Burkan, acting for the Griffith interests, settled the matter.

NICK NORTON GOING SOUTH.

Mt. Clemens, Mich., Nov. 23. Nick Norton is leaving for his usual sojourn in St. Petersburg, Fla. Nick has been retired from the show business for some time, but he continues to follow it. He is one of the oldest of variety managers and one of the best liked by his friends.

Bernie and Baker for Revue.

Ben Bernie and Phil Baker have been engaged by George LeMaire as features in a new three-act revue that Andy Ray is writing the book for.

Bernie and Baker were a former standard team, but dissolved partnership mutually, each following with successful singles in vaudeville.

BENEFIT FOR GIBSON.

Dancer, with Artificial Leg, Further Injures Himself.

A benefit is to be given at the Cohen & Harris theatre Sunday night for Willie Gibson, the dancer. Gibson, who has an artificial limb, spent the greater part of the last two years dancing for wounded soldiers at the various hospitals around New York. As a result of this activity he so injured the remaining portion of the leg to which the artificial limb was attached that it will be necessary for him to undergo an operation for tumor and take a complete rest for six months afterwards.

Mike Selwyn and Sam H. Harris on hearing of his condition arranged the benefit. Harris donates the theatre while Selwyn is arranging the bill and will handle the stage.

The program is one of the biggest lined up for a benefit performance this year. Among those who will appear include Raymond Hitchcock, who will act as master of ceremonies; the Mosconi Brothers, Joe Santley and Ivy Sawyer, Mocklyn Arbuckle, Eugene and Willie Howard, Delyle Alma, Eddie Russell, Geo. Le Maire and Eddie Russell, Ula Sharon, Frances White, Ben Welch, Frank Tinney, Bert Hanson, Nelson and Cronin, Mita, Phil Baker, Tony and Norman, Maurice Diamond, Kahmar and Ruby, Johnnie Dooley, Jack McGowan and Jeanette Velle, DeLafave and Nive, Lou Clayton and Cliff Edwards, Kramer and Doyle, Savoy and Brennan, Leon Errol, Marylin Miller and George M. Cohen.

There will be three musical directors for the performance, Louis Silvers, Charles Gebhart and Ernest Gruney.

The committee feels almost certain sufficient funds will be raised to meet the requirements of the occasion.

MILES OWN BOOKER.

Fred Curtis to Handle Circuit in Pantages Office.

The C. H. Miles circuit will have its own booking man. Fred Curtis of the Amalgamated Booking Agency was selected this week by the Middle Western theatre owner.

The Miles houses are booked out of the local Pantages office, Walter Keefe, local Pan representative, having handled them to date. The houses are located at Detroit, Cleveland, the latter holding two of the Miles houses with Detroit a half a week stand.

Offices for the Miles Circuit were opened adjoining those of Pantages in the Fitzgerald Building this week. Ray Owens being in charge as general representative of the Western manager.

The Miles Royal at Akron and the Miles house at Schenectady closed this week, which gives Curtis about a week and a half to supply.

SEEKS JOHNSON'S RELEASE.

Kansas City, Nov. 23. Eliaba Scott, a negro attorney of Topeka, Kan., has gone to Washington to seek the release of Jack Johnson from the Federal penitentiary at Leavenworth. Scott will appear before the Federal Pardon Board and present his petition.

Johnson has served two months of a sentence of a year and a day for violation of the Mann act. He was also fined \$1,000, which his lawyer says he will pay if a pardon is granted.

BACKING LONDON SHOW.

William Rooney, head of Chappell & Co., music publishers, is understood to be backing an English production of Kalman's new three-act operetta, "The Little Dutch Girl" which J. L. Starks and Raymond Hicks will "present" in London shortly. The piece has gone into rehearsal with Maggie Teyte in the leading role.

Chappell will publish the music.

HOT OPPOSITION BY CIRCUSES IN HAVANA

Publiones and Santos & Artigas Bidding for Acts in U. S.

Two big circuses are playing indoor engagements in Havana, and the competition has become so hot that both are bidding in America for extra attractions.

The Publiones outfit, headed by Geraldine Publiones, widow of the old proprietor, is making its regular stand at the Nationale theatre, while their opposition is the Santos & Artigas organization at the Pyret, operated by the Cuban firm which owns a large string of picture houses on the island.

Schwitzer's Lines, a new cage feature, described as a sensational animal turn, called for Havana Saturday, Nov. 23, to join the Publiones show. Santos & Artigas have wired several New York agents with instructions to dig up "drawing" features, preferably novelties which are capable of exploiting. The desire is to "use" the new features being brought in by Mrs. Publiones and "raise" them if possible.

The agents say they have combed the American field for such a feature and cannot find it. The shortage of dumb acts suitable for featuring is still acute and nothing new is coming in. Nothing of the kind is being put out in Europe, and even if it were available there the cost of transporting it to the United States would be almost prohibitive.

As an example of moving the theatrical property from the Old World it is cited that it cost \$5,000 marks to start Schell's Marionettes from Munich in Havana, Germany, and land it in New York. Even then trouble arose in the custom house, and all the properties have not yet been released.

LOEW'S OPEN IN OAKLAND.

New Coast Theatre Has Pop Vaudeville Policy.

Oakland, Cal., Nov. 23. Loew's State opened to jammed houses Sunday (Nov. 14). The theatre shows the heavy expenditure.

This house, formerly the MacDonough, has been entirely remodeled and decorated along Grecian design. The logs seats are equipped with handsome leather arm chairs. Harry David is the manager.

The opening program had Lawrence and his orchestra in an overture, Literary Digest, Pathe Weekly and Griffith's feature, "The Love Flower." The vaudeville had the Three Kilares, Natio and Rina, McConnell and West and the State Quartet.

Continuous performances are given from 11 to 11.

JIM MORTON IN BUSINESS.

This week James J. Morton, one of the best known monologists in vaudeville, and popularly called "The Boy Comic," announced he would retire from the stage. He will enter the commercial field interested in a corporation which will offer something of interest to professionals.

Morton will open offices in Long-acre Square, the location being announced next week.

JIMMY DUNEDIN AGENTING.

Jimmy Dunedin (Jim and Myrtle Dunedin) is now an agent in the Keith office, booking on the 8th and 9th floors under the Ray Hodgson-Charley Morrison franchise.

The Dunedins, a standard skating team in vaudeville, dissolved partnership recently.

Stoker Needs More Office Room.

Floyd Stoker, with Laurence Schwab associated, has discovered his agency business requires more room. Accordingly Mr. Stoker has decided to desert his office in the Palace Theatre building.

Broadway's Mat Prices Up.

The admission prices for the Moss vaudeville at the Broadway tilted to 40 cents top this week, going from 35 cents.

The night top of 60 cents remains unchanged.

THE ROYAL MUSICIANS VINCENT LOPEZ

and His KINGS OF HARMONY With His Imperial Majesty, PAT ROONEY

Re poster 21—BUNYEN, D'ALEY.

DEPARTMENT STORE PUTS ON \$60,000 MECHANICAL CIRCUS

Wanamaker Toy Shop Has All the Big Top Types of Acts Under Real Tents as Part of Christmas Display.

T. GRANVILLE'S PROFIT.

Backer of "Handicap" Quite and Actor is in Quandary.

Behind the withdrawal of Taylor Granville from "The Handicap," a vaudeville production which he put on, there lies a peculiar situation. A "problematic profit" appears to be the problem involved. Granville put the act on, designing a new form of tread-mill turn table device for the racing as to, which shows four horses in action. He was backed in the venture by William Ziegler. Disagreement with the backer led to Granville's losing interest and finally stepping out of the turn.

He was informed by letter from his backer's attorney that the effects of "The Handicap" had been sold and that with the return of the script to Granville the latter had no further interest in the act. Since Granville and Ziegler were co-partners in the turn the right of Ziegler to sell the production was not disputed.

Lewis & Gordon secured the effects and restaged "The Handicap," using another back, however. It is alleged they did not pay Ziegler cash for the turn. According to Granville, a certain part of the weekly sum paid "The Handicap" is to be refunded to Ziegler. After the cost of production is earned the "problematic profit" is supposed to begin. Where Granville comes in on the arrangement he does not know himself.

UP-STATE UNEMPLOYMENT.

Trey Factories Close and Railroads Lay Off More Men.

Troy, N. Y., Nov. 23. Business has been a way off in practically every theatre in this vicinity last week and this. Lay-offs are general throughout Northern New York, Vermont and Western Massachusetts. The order of men laid off by the railroads is particularly large and every day finds additional factories closing, reducing the working force or operating on a part time basis.

Houses which have not heretofore been affected by the general depression now report business as bad. The outlook for the immediate future is anything but rosy.

SHAFTER ON HIS OWN.

Loew Booking Agent Loses Floor Privilege.

Otto Shafter, who last season took over the management of the office of the late Tom Jones, has gone on his own, following a dispute with the Loew office. Al Grossman, whom the Loew office was asked to place, was assigned the management for Mrs. Jones.

Jack Lubin took the floor privilege of the Loew office away from Shafter because he felt that Mrs. Jones was not getting proper treatment from Shafter.

Refusal to continue Jones' stage-rapper precipitated the dispute.

RING-WINNER ACT.

Blanche Ring and Charles Winniger are to open in vaudeville next week, breaking in their new turn at Elizabeth, N. J., the last half of next week and then appearing at the Palace, starting Dec. 6. The stars will offer a comedy act in a moving picture studio. There will be four persons in the cast.

The Weber office is booking the act.

BROADWAY BALLYHOO.

A ballyhoo for Broadway vaudeville was disclosed with the engagement of Louisa Lomar at the Broadway. It took the form almost of jaywalking. A blind man was employed with a couple of placards regarding "I Would Give \$10,000 to See Louisa Lomar at the Broadway." It was used along the main stem and created attention.

As a preliminary to its Christmas display the New York Wanamaker department store has just started a miniature circus show said to have cost \$60,000.

There is half a big top of canvas more than fifty feet across, with a complete circus ring, section of tan bark hippodrome track and two score of mechanical figures, which go through the motions of nearly all familiar types of acts.

There is a barback principal rider, figures which do a perch act, a jockey who works a trick monkey and a troupe of trained mules.

The display is on the third floor given over to toys.

COMPLAIN OF PLIMMER.

Grimmer & Sterling Protest Cut in "Rainbow Cocktail" Salary.

Grimmer & Sterling, theatrical producers, have filed a complaint with the Y. M. F. A. and appealed to the State Employment Agency License Commissioner against the Walter Plimmer Agency, Inc. in connection with the playing of Grimmer & Sterling's vaudeville act, "A Rainbow Cocktail," at Amsterdam, N. Y.

According to the producers, the act played Ontario, N. Y., for the Plimmer Agency and followed with Amsterdam. The agency informed the producers that the act could only play Friday and Saturday at the latter house and would have to cut salaries from \$225 to \$175.

Contracts were accordingly signed, and just before the act left for Amsterdam the agency phoned that the full three days could be played and the original figures, \$225, would be paid by the management. The producers asked that the contracts signed at the lower figure be destroyed, and were assured that this had been done.

The act upon arrival in Amsterdam was informed that the house wasn't available for Thursday, and after appearing Friday and Saturday was paid \$175.

Edward Livingston acted as agent in the transaction, and the producers allege that he is also responsible for not securing contracts for a three-day engagement.

A change in personnel of the act occurred before or during the Amsterdam engagement, but the producers claim all parties concerned were notified as required.

CASINO, HAVANA, OPENING.

Entertainment Starts Nov. 27—40 People Going Over.

Despite the financial crisis and the moratorium declared in Cuba, the Casino at Havana will open Nov. 27. Manager Andres de Deguerda left New York Tuesday with a company of 60 people for the gambling palace that is expected to remain in operation until next June. The room in which the entertainment will take place has been undergoing extensive remodeling, being enlarged on all sides.

The performance consists of three or four standard acts with the policy a switch in routine every four weeks. Included among those going are Ten Ryeck and Welly, also Max Dolin's orchestra, who will take care of the dance music.

The same people, under whose direction the Casino thrives, are erecting a new million-dollar theatre which is expected to throw its doors open for the first performance next October. It being understood that nothing but big productions will play there.

TWO MORE FOR SUN.

Gets Empress, Des Moines, and Globe, Kansas City.

Chicago, Nov. 23. The local office for the Gus Sun circuit has two additional houses Empress, Des Moines, and Globe, Kansas City.

Both houses were supplied out of the W. V. M. A. office and were really a part of the smaller Interstate time.

PALACE, CHICAGO.

Chicago, Nov. 23.
Sophie Tucker, in her steadiest local week, bigger than ever, with some new songs and some Reisenweber holdovers. A beautiful plug for a new ballet by Jules Buffano, her pianist, went over. She crippled the audience with applause.

Brownson and H. H. H. following, one of the heaviest jobs in vaudeville, repeated with a wallop nevertheless, stopping the show until Brownson made a speech. Ralph C. P. van and Beatrice Flint, fourth, also drew down a racket, and their billing, "A Slight Interruption" went after their act rather than for it. It ran to a keen eccentric and Miss Flint a statuesque straight in crotch gowns.

Ed E. Ford, an Australian who depends largely on facial contortions, start—well, but faded out to a whisper with efforts at poetry and such.

Georgia Campbell, assisted by three men in Southern setting, dance and ditty, was kidded at times, the matter being mechanical. One of those routines decided as a sure fire. "Sweet Adeline" and "She Lives Down in Our Alley" are representative numbers of the selection. Closed to a polite demand.

Kirby, Quinn and Anger, two dancing acts, a scabber, had up O. K. next to closing, following three riot turns, did splendidly. Four Ortons, featuring a wire comic, and offering a wide routine of wire stunts and laughs, closed well. The Nightingale, four choppy men and a slightly woman, in a series of exquisite statue poses, opened and went for a bang.

MAJESTIC, CHICAGO.

Chicago, Nov. 23.
A smooth running bill that could be switched to make it even better. Frank Hurst, next to closing, should have been No. 1 and Ray La. Heart, next to closing, as it ran. Half the audience walked out on Hurst.

Raymond Wilbert, talking jukebox, with special scenery, put over fifty songs and neat tricks. Wilson and Larson, play—little casino, cleaned up with their automatic tricks. Burns and falls, and Ford, assisted by his two strongmen in the audience, went for a hit, finishing his novelty with a harmony number, assisted by one of the Wops in the audience.

Madie Borden in his review "Fifth Avenue," proved a dash and introduced several new faces to Chicago. "The Kisser" offered a character in a manner that proved her worthy of featuring with Borden. Borden hasn't any million dollar beauties for a chorus, but they do in a pinch. Thompson and Blake, though doing well, failed to register at the end, as when they were at the Palace several weeks ago.

Prince had a little trouble with his light cues, but put over a substantial hit. Frank Hurst just couldn't get started, and on his last number he was singing to plenty of empty seats. Doree and Dupree closed and did a better job, as they have been doing lately, and the ones then there enjoyed it.

STATE-LAKE, CHICAGO.

Chicago, Nov. 23.
Attention with novel electric effects in a new act did fairly well opening in "Stateville," ever reliable, gave

THEATRICAL AND STREET FOOTWEAR

DESIGNERS MAKERS—RETAILERS
AISTONS
10 W. Madison Street
FOURTY-FOURTH STREET
FURLEY-CHANDLER BUILDING

EDELWEISS GARDENS

"OTTAGE ORGY" A MIDWAY
EVERY NIGHT
SOPHIE TUCKER
P. M. Wednesday, Saturday Night
Opening Nov. 1-10 P. M. Till Chicago
Made by
Sophie Tucker's 3 Kings of Burlesque, and
George Nathan's methods.

HAZEL RENE

HATS - GOWNS - COSTUMES

300-302 State-Lake Building, Chicago Tel. Cent. 1600
SHEEN-BLUMER Formerly with
HARRY BARON Edith Strickland

COLOSIMO'S

Michigan Ave. at 24th St. CHICAGO
TABLE D'HOUE DINNER 10:30 P. M. TO 11:30 P. M.

the early birds a real treat. Ned Newirth, who with his company refused to play No. 2 at the Majestic, had no trouble in proving his worth. He closed and cut up to the enjoyment of the audience. "Fixing the Furnace," which has been seen in every small house around here, was new to the State-Lakers and did fairly well.

Pitner and Douglas received the closest of attention. Joe Cook was a sensation. He could play the house for a run on his Monday' performance. Alexander Brothers and Evelyn, who had Joe Cook, closing through their entire routine, never lost a seatholder. Here is a good combination for any circuit to book together.

RIALTO, CHICAGO.

Chicago, Nov. 23.
Alpine Trio, a new act, the piano and two men, playing, cornet and the piano, opening the show, and doing anything out of the ordinary. Just a small-time act.

Jerome and Albright, two men in street clothes with no make-up and hair partly mussed up, sang several numbers, one playing piano. They have fairly good voices, lots of pep and good delivery, but the dressing makes it a small time. Lella Shaw and Co. in comedy sketch pleased. Rose and Thora, the man doing straight and the woman doing comedy, have bright talk, the man possessing a good ballad voice, they did well. George F. Wilson, Holman character, aided by a big derby, suffered from poor material, but got them off the finish with a piano solo. Cecil Singers, three girls and two men in Colonial costumes, sing old and new songs. They carry a special act and were a special feature.

LINCOLN, CHICAGO.

Chicago, Nov. 23.
Four corking acts in succession tonight. The first half bill above small time standards. In order, they were: "Lulu" and Norton, "Life," "Lulu" and Norton, and "Century Boulevard."

Lulu and Norton have a pastel production, and four episodes of quiet but punchy humor called "Root to Root," staged in four recent hotels from coast to coast in the four seasons, typical of Pa. 1. A far farber, French Lick and Palm Beach. With many laughs, neat dress, delightful deportment and a sweet dance to close, they drew the first half of the night.

"Life," a Lewis & Gordon staple underwritten with a surprise kick, held strong and finished to enthusiasm. Clayton and Lennie the English fop and the smart straight man, pulled bows and handclaps. The Century Boulevard, after a season at the Woodlawn Cafe, proved perfect vaudeville stuff, with a cast, variety of musical nonsense and character comedy dancing and weird manhandling of the instruments, holding the house solid and hitting.

Garry Ogan, No. 2, with a male pianist, depended much on gas heard recently hereabouts from Rully and Mack and Murphy and White, and with gular bar, as reminiscent of Lou Holtz. Not much happened. Nellie's Pats, successor to Swain's Cockatoo, opened handily.

HIPPODROME, CHICAGO.

Chicago, Nov. 23.
Van and Emerson started the bill with fifty hand-to-hand balancing. Ning Toy, appearing all through as a Chinese girl, sang Oriental numbers and played a steel guitar with fair results, but when he removed his wig they howled.

Paul Patching entertained the audience with his novelty musical offering, the theme gotten out of a bar tree by covering the fruit, by blowing through a tube, turning sunflowers and several other conceits, and finished with a marvelous, falling cornet solo. That put him off on a healthy band.

Manning and Lee, Manning a clever comedian and Miss Lee a bit of a patrician, have a lot of original, wise cracks, and though their voices are a bit weak, they put their songs over in high style and were recalled several times. Doree's Celebrities, four men and three women, went through an operatic song routine before pretty special setting, singing of celebrities in foreign tongue except one.

INSIDE STUFF ON VAUDEVILLE

An elusive scheme is reported from the west for the purpose of securing new members for the vaudeville branch of the Four A's. Artists in vaudeville theatres out that way are informed by solicitors they are taking chances if going into New York without joining the A. R. A. They are then offered an application blank to sign. Several immediately noted the blank was for the Vaudeville Branch and not the Actors' Equity Association. Calling the attention of the solicitor to that "error," the artists are informed it is the same thing. A R. A. or Vaudeville Branch," but evidently they knew differently, for the solicitors failed to deceive anyone, according to all accounts.

The Grand Opera House at 234 street and 5th avenue, one of the oldest houses in New York, though little heard of, is very much in vaudeville. Up to a year or so ago it was looked down on both by managers and artists, and the latter far from welcomed the offer of an engagement there. It's different now. Back stage the dressing rooms and quarters for acts on the bill are kept neatly, and acts appearing there have given the management compliments.

The house is a showman. From a "dummy" it has been turned into a real winner. With a 50-cent top for the boxes and a scale going down to 20 cents for the top gallery the Grand opera house is turning a weekly profit of around \$1,500. The Harrison Co. now control it, and is said also to have the Olympia, Brooklyn. Alec Hanson broke it, supplying a six and seven-bill show. Charles Meyerson is the manager.

Jack Lait reads Variety. Writing on and for it, that is not so strange as it may sound, for if some of the staff in New York read the entire paper weekly, so much of their repeating news would not locate in the waste basket all the time.

However, Lait reading Variety found much pleasure in the weekly advertisement of Pauline Hagen. Others have also. Lait thought any girl who could turn out the bright little verse Miss Hagen does each week in her Variety advertising, and make it humorous besides, all in three or four lines, should be as bright upon the stage.

When Miss Hagen played the Empress, Chicago, Lait made the trip there from his office. It was a long trip, but he wanted to see the Hagen act. Then Lait wrote a notice about the Empress' show, sent it on to New York, and like much other matter, it was crowded out through lack of space. But this is what Mr. Lait wrote about Pauline Hagen:

"Pauline Hagen has dazzled her new husband half a dozen times next to reading matter but she has been mum about her sister—if it really is her sister."

The handsome little Hagen flashed a juvenile peach on the playhouse audience here the last half and carried her along for a snappy encore.

"Only a girl" with her character songs and the pippin odd a single number in a manner that would have made Elsie Gray dizzy. A harmony finale carried the bill out on velvet."

One-half of a two-man act in vaudeville recently rolled them once as well he rolled up a bankroll of \$4,000 before stopping the streak. With the money he purchased jewelry, car, etc., and retired from the two-act, also vaudeville.

But the old gambling spirit prevailed and the bones were no longer rolling as they did; so now he's back, minus jewelry, car, etc., and is going out in another two-man act.

The Fox and Keith people are not agreeing upon the condition of business in their respective theatres at close competition in New York. As witness: It has been said by the Keith people that business at Fox's Audubon and City is showing a decided drop and has been doing it since the Moss house party started the season with Keith vaudeville, while the Moss house, according to the same source, have been doing better—the Coliseum since it opened and the Jefferson (against the City) since revising its admission scale.

Just the reverse, say the Fox men, who pledge their word the City is now doing and has done since September a larger gross than at the same period last year, with the same statement applying to the Audubon. The Fox people say the Audubon seldom plays to complete capacity the first half, but always full capacity the last half, and that has been the rule so far; while they claim that a "cliche" report of the Coliseum attendance does not at any time reach the number of patrons who pay that has been claimed. It is said the Fox group that if their Audubon business can be hurt, it is only through Loew's Rio (pictures) on Washington Heights. They claim the Jefferson has improved in business since reducing its scale.

Frank Tinney admits the trained white horse used in "Tickle Me" at the Selwyn hit him in the chest during the performance one night last week. The horse is employed for a comedy bit with Tinney, who is supposed to ride him. Every time the comedian approaches the horse, however, it nips at him. Tinney said it is an intelligent animal and suspects the horse heard something.

Jennie Jacobs has been away from vaudeville agenting now for several months, long enough for her to make up her mind whether she is satisfied—and she is.

Miss Jacobs, taking the lead in the Small-Jacobs department of the Small business, seems to have found her location. As the head of that department, Miss Jacobs is casting plays, booking people, selecting manuscripts and scenarios, besides stories and, while not working any harder than she did when with the Fox agency, booking vaudeville only, is making over so much more money and gaining a bigger prestige in a wider field.

If the Shuberts are serious about going into vaudeville, and it does look more so daily, they may be filling up on information from the same source the Keith office is reported obtaining information about the intentions of the Shuberts. It is keeping the source of information quite busy, according to reports, telling all he knows or thinks he knows, to both sides.

There may be three or four who believe this is meant for them, but it is meant for only one of them.

COMER "IN AND OUT."

Chicago, Nov. 24.
Larry Comer, while playing the Bijou, Lansing, Mich., was locked in the theatre, and went to the manager's office to call up the manager to let him out. The constable of the town, noticing a light in the office, aroused the janitor, who lived in an adjoining building, and proceeded to put Comer under arrest. After a trying half hour of explanations he convinced him that he was not a burglar.

A Three-a-Day Show Played by All Headliners "THE 13th CHAIR" "PETE" Soteris
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LAST WEEK THE FOLLOWING HEADLINERS WERE HERE
Freddie (Bones) Burkhart, Bob Ferry, Herman Fox, Guyton Barton, Edella Cohn, Eddie Egan, Myrtle Wells, Joe Sims, Jacqueline Bond, Frankie Harkness, Ray Alberta Yates, Betty Windsor, Elizabeth Fisher, Francis Arma.

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AMERICAN THEATRICAL HOSPITAL BIG LOSER

Statement Will Show Loss of \$3,000 Monthly.

Chicago, Nov. 23.
The annual fiscal report of the American Theatrical Hospital, now being prepared, will show that the hospital is absorbing a deficit of about \$3,000 month on theatrical charity cases.

The fund toward this, partly making up the loss, is by subscription from individuals and the annual benefit, but Dr. Max Thorek and the hospital board have to defray a considerable portion of the sum in the end.

OUTLYING CHICAGO CONCERTS.

Chicago, Nov. 23.
Jacob Handelman, piano dealer, is planning a series of popular concerts to be given in large auditoriums in the residential district of Chicago. Handelman says there are 200,000 music lovers in Chicago who would gladly pay small admissions to hear good artists. He has contracted for Victor Young, the violinist, and Vladimir Perewowski, Polish tenor.

BATTLE FOR HOTEL NAME.

Chicago, Nov. 23.
Suit was filed against the Hotel Sherman Co. to prevent them from using the name Hotel Ambassador, the Ambassador corporation claiming that as they have hotels through cities it would interfere with their business. The Sherman had advertised an Ambassador in a residence neighborhood.

BLOOM GOES TO LAW.

Chicago, Nov. 23.
The Bloom, owner of the "Mid-Nite Previews," sued for an injunction in the Sup-rior Court to restrain the Mayor and police from interfering with him running a show in conjunction with his cage.

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CALLED IMMORAL, CAUSING HURRUB

Chicago Reformers Have Hysterics Over Baklanoff's Return.

Chicago, Nov. 22.

The time-light-loving type of Chicago clergy has had a feast this week over the arrival of Georges Baklanoff, a principal of the Chicago Grand Opera Company, who last season was expelled from the Congress Hotel on charges that he was living with a woman singer not his wife.

The Chicago Church Federation, through Dr. Herbert Willett, issued a resolution, demanding that Baklanoff be disbarred from the opera company. Managing Director Johnson refused, saying Baklanoff was an artist and his morals were no business of the management. This brought forth a hot controversy, and Baklanoff himself gave out a statement saying that an artist should be allowed certain liberties, because he was not "normal." This made the reformers froth at the mouth. Dr. John Ruesch, of the New York publicity-preacher, telegraphed his indignation and managed to get it printed on page 1.

The Federation referred to Baklanoff as a "notoriously immoral singer," and insisted "there are certain moral factors which cannot be divorced from the personality of artists who appear publicly."

Baklanoff has not yet sung, but it is understood he will take his place in the program. He was served with deportation warrants last year after Mann act charges had been filed with the federal government by Elvira Amann, of the opera company. He was permitted to leave the country without prosecution. He was halted this year at Ellis Island, but pressure on the State Department, through the rich heads of the Chicago grand opera, caused his admittance "on parole."



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BAKE RUTH SHOULD HAVE OWN LEAGUE

So Con Says in This Week's Letter to Chick.

Coburn, N. Y., Nov. 22.

Dear Chick:

I suppose you are still groggy from the election returns and I don't blame you. Can you imagine the yahoos in this State electing anyone but Alf? No wonder those grifters get filthy stalling oil stock and the blue sky.

This is a great burg we're playing. It's right across the river from Troy and most of the gang work on the railroad so you can imagine what they thought of your three little comrades.

Some one ought to cum up here and start a dramatic acting school for the joint to full of talent. Instead of you entertaining them, all you have to do is walk out on the stage with a clean collar on and they think your a fresh guy from the city, and start entertaining you.

One of the town cutthroats started kicking Cuthbert in front of the hotel last night and Cuthbert popped him so hard on the jaw that the comic started wavin his hands (thinkin he was in a freight car collision).

However as I have remarked before, it's better than running an elevator and fifty years from now it wont make a particle of difference whether we guiled them here or did a now dive.

Cuthbert helped drive the blues away last night when he introduced me to the village Theda. He brought her into the hotel for dinner and of course she was playin the swell right across the board.

The probably figured, I'll show these huns that I'm a wise crackin kid and the line of chatter she pulled would put hair on a bowlin alley. Her openin crack was "Please pass me the salt if I'm not to be impulsive." A little later we're talkin about the hotel bill and she pipes up with "Why don't you demand an atomized account."

That's the way the natives beef up here anyway. Their about ten commas ahead of the sign language.

We are up to our ears in cork on this week's bill. The black face goes immense up here for the railroad gang all look as though they run out of some theatre without washin' up.

You can't hang a drop in this house and, of course, we had to be the patsys. Without a drop our act means nothin', but the manager said not to mind for they just sit through the talkin acts waitin' for the pictures.

We broke in a new gag and I hear everybody in show business is pickin' on it. I'm goin' to write Chesterfield to-night and find out if there any justice in this racket. Here it is: "I want respect or a raise in salary."

"Well, here's your money."

I thought I saw Tommy Levy around the stage door last night up here but I guess I was mistaken. Still you never know where you'll run into those song pluggers. I understood one of them wrote to Marcus Low ashin' him where the stage door of the new State theatre was to be located.

What do you think of the new twelve club league and the other one? Pretty soft for the small gamblers with 24 big league clubs to pick on. That means three teams in New York City and Babe Ruth. If he was a smart egg he would start his own league and use nothin' but rubber balls. He could pack 'em in Central Park. Tip this off to Freeman Bernstein it may be a good steer.

We go from here to Schenectady.

where the electric light comes from, and we're breakin in that gag about a spade passing the poorer house. They measure everything up there by Ellsworth and they think Felly Markes is president of the N. Y. A. Shoot me my red flannels and behave.

Your old pal,

Con.

BERNSTEIN IN LONDON SAYS IT'S MADE FOR HIM

"Heaven Must Have Sent Me Here," Says Freeman.

London, Nov. 1.

Dear Old Boy:—

Haven't been over very long, but the town looks ripe. Heaven must have sent me here, or whoever it was around Times square that told me I belonged abroad. Will you please thank them? This burg was made for me.

I knew it when I got off at Southampton. Nobody shied away from me as I walked to the train, and I say to myself: "Freeman, this is the place."

Well, kid, when I got to London, they just paralyzed me, that's all. Guess I hung around the square too long. I must have been stale. A guy like me should travel. There are so many naps around I don't know which one to tap first. Wish you were here. I need advice.

You see, I am up a tree. With the present low rate of exchange that I never figured when I left, if I get any English easy coin and go back home, it won't be worth as much as I thought it was when I got it, and if I have to go after American money to be standard in my roll, that makes it a bit harder, for I don't want to go against Americans if I can help it.

Do you get me? I don't know whether the difference is worth the extra labor.

Well, never mind, I'll have to figure it out for myself. Maybe I won't go back to New York in a hurry. I'm no crazier to see it than it is to see me. The way it looks now think I'll locate here for life.

Have you been reading my press stuff about Man o' War and the theatre. I even made the guy you have over here full for me. Of course I took a chance that you didn't write him about me, and thanks for that.

Say, kid, I don't know how to start to tell you, but I waited 40 years too long before I cut a over. It's about the cops. They call them Bobbies. The first morning I got up I saw one and thought I had better give him the works to get a line. So up I walks, offers him a cigar and asks him if the King was home that morning. Funnies! Holy Gosh! Say, I think I stand it with that one ball for the entire force, and now I am walking around with my hat way up on my forehead.

Nice bunch I'm mixing in with. Told them who I was and how much I am worth. Say, before you forget it, tip me, will you. If you hear May is blowing out to meet me here or any place? Be sure to cable. I'll write you right along, but don't tell anyone where I am or slip them anything I say because I don't want that hungry mob of the square busting in on my game.

Yeah, about that bunch. They look good and they talk slow. Just as soon as I wise up to the way they are thinking it's going to be pie. Now they take so much time to answer that I can't make up my mind whether they are getting the right dope from their thoughts or they don't know what to say so soon.

Do you know of any good circuit that wants to sell out to the English? Or anything that is over there they can cable and find out about that wants to be sold? How about Variety? It's a flop over there so why not let me get rid of it here? Will do it for 20 per cent. of what I get, mo to take first money. It's a great chance, kid. But I can sell it to the cops.

Tear up this letter after reading it. And write me. Guess I'll go over to Paris for a few days. They tell me there's a line there now and the dump is lively all the while after dark. That's me.

It looks now as though I'll be talking English pretty soon. I got a flock of laughs out of this crowd when I talk to them. That's what's getting me over.

No long, kid. Don't forget to write your old pal.

Freeman Bernstein.

TOMMY'S TATTLES

By THOMAS J. GRAY

The amusement world is doing a lot to encourage our public servants to do right. Judge Landis is in baseball and McAdoo got in the moving pictures. There's still a chance for some good man to be put in charge of the jam bands.

It has been proven that cafes can keep open with the country leading the Prohibition League. But when will prohibition be proven?

It is rumored that there is to be a woman appointed to Harding's cabinet. Maybe it's just to keep the boys from smoking at the meetings.

Merchants report that the silk shirt business is in a very bad condition—that shirts are a drug on the market. This may be caused by the falling off of those large club juggling acts, or through the wop acts.

Confidential Guy to the Theatres.

(No apologies to "Life.")
"Lightnin'."—Looks as though it might prove to be a Broadway hit. You can generally tell after the third year.
"Ben-Hur."—Drama of interest to racegoers, but different in style to "Chickens" and "The Hotentot." Has played every year for 21 years. This is the first year it has not been produced, probably on account of the high cost of hay and feed.
"Irvin."—Hard to tell on this one. Only in its second year on Broadway now. See opinion at end of its New York run, about 1923.
"Bird of Paradise."—Not a play of animal life. Has hardly made more than about \$1,000,000 for its author and producer. Should be profitable.
"The Gold Diggers."—A play of mining life in New York. Has only been here since last season. One empty seat one night; manager worried about it.
"I've Got My Heart."—May prove to be a big winner. Has only been played by fifty or sixty road companies. Good chance of being popular.
"Mary."—A new one, producer only has had time to get out four companies so far. Twelve more being lined up. For result of this one see Receiving Teller at any bank.
"Uncle Tom's Cabin."—Has no "boy" from ticket agencies. May not be played more than 100 years.
"The Music Master."—If you don't want it, Warfield down.
"Way Down East."—Can be played anywhere that property man can get good "prop" snow. Fine for summer road gardens.
"Branded."—See advertisement for Campbell's.

The all-American football teams are now being selected by the experts. Just to keep in style we would like to select the all-American bowling team, but then there are so many.

Did you ever hear of an act that didn't thank the audience "from the bottom of its heart?"

Just what is the "heart" of an act?

Maybe it's the wife—or Max.

CHICAGO NOTES.

Chicago, Nov. 22.

William Martin, Jr., son of the manager and showman, was here this week "on his own," representing his father's affairs, with full authority to act. He is in charge of the business during his father's absence abroad.

Charles Bohler, of the Willie Amusement Co., has contracted for a 20-people revue at the Cadillac Cafe, Detroit.

Charles Himes, acrobat, met with a peculiar accident while playing the Interstate Circuit. One of the barrels used in his act fell, scratching his right arm, poison setting in. He is now at the American Hospital in a serious condition.



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VARIETY

BURLESQUE REVIEWS

VICTORY BELLES.

Robert Fisher Fred Stone
 Miss Higgins Lynn Carter
 Fred Fisher Miss Vio
 Peggy Pop Helen Andrews
 Walter Lott Betty Friedell
 The Wizard Ben Hur
 Miss Vio Mildred Howell
 Betty Fisher Walter DeLeon
 Hugo Stone Eddie Dale

James E. Cooper has a winning organization in "The Victory Belles," the week's occupant of the Columbia. It has a smoothly working quartet of women number leaders, two comedians who work fast and get over bits effectively and one of the best aggregations of chorus girls the Times Square stand has had this season.

Cooper has done his own part in figuring on a generous payroll for principals and has provided an abundance of bright costumes and stage settings. All the elements that go to make good Wheel entertainment are present. There is no world-beating feature in any department of the outfit, but it all works out to an interesting, well-rounded performance.

Eddie Dale is the principal comic, still doing "bit" in spite of the dictates of burlesque style which demands to have ruled against that characterization. His German type, however, is far from the positive sort, both in dialect and dressing. Indeed, one forgets from time to time that he is playing German, so faint is the characterization. He handles the bits in workmanlike manner, playing straight to the audience, but never so laboriously that the effort is obvious.

His assistant in the bits is Betty Friedell, doing the new type midway between tramp and eccentric. The pair divide honors fairly evenly, although most of the "fat" is edged over Dale's way. The two have the burlesque spirit. They build up their points skilfully and get them to the climax quickly. They never linger too long in getting to their point and make a prompt getaway when their laughs are achieved. They have nothing strikingly novel, but make good use of fairly fresh material, keeping away from the most part from table stuff and the laborious money changing, although there is a little of the latter.

The show is particularly opulent in its women principals, of whom there are four, all easy to look at and all thoroughly capable in their special departments. The duties of the quartet go to two plump blondes, Mildred Howell and Helen Andrews, who fifty-fifty it in solo dances as incidental to leading numbers. They look so much alike it is difficult to tell at times which is on the stage and in all particulars make it a dead heat for honors. Miss Andrews perhaps won a slight edge, thanks to her amusing impersonation of a fat girl trying to get away with an acrobatic dance. This was part of the number, "I Love the Land of Old Black Joe," which stopped the show. The crowd made Miss Andrews repeat the bit until she was all in.

Mattie DeLeon was what used to be principal boy, only she was minus the tight that used to go with that particular role. She made a stunning figure in a series of handsome full length gowns, however, and made an entirely satisfactory bottom figure in a barely costume toward the last that was only a trifle short of the tight. Just as the subplots were matched blondes, the two straight women were statuesque brunettes, the other being Lynn Carter, who rivaled Miss DeLeon for striking dresses and even went her a little better, although it would take a dressmaker or a costume house appreciator to have weighed the merit of the two wardrobes.

There was little to choose between them as number leaders. Both have a charm of stage presence well above the average for burlesque. Indeed, the whole feminine contingent is distinctly a variation from the Wheel "regulars." For example, a late number involved the familiar by-play with the chorus girls. Half a dozen of them stood out of the line to do a bit of specialty and the business was handled with an entirely refreshing absence of the customary rough stuff.

There was no mishandling of the girls by the comedians and not a suggestion of the unwholesome kidding that commonly goes with this bit. The comedians pulled the affair, but always from a distance and always in an agreeable spirit. That spoke volumes for the personnel of the organization. Also it is worth recording that the number went as unopposedly as any similar bit accompanied by assault and battery on the girls.

The girls themselves are well ahead of the average for good looks, youth and shapeliness and make and move to the fore in their ginger and spontaneous work. They are a mixed lot as to curves and weight, but fairly uniform in pep. The littlest one of the lot, she who did the sippy solo dance in the chorus girl number, needs instruction in make-up, she goes the limit in rouge and it shows up gar-

ishly in a line notable for its moderate indulgence in red.

The dressing of the girls is typical of the new idea in burlesque. Models are all slightly and gracefully in design and the colors run to the milder shades. Changes are plentiful and the performance is an agreeable series of stage pictures.

Two numbers that stood out were a trio of parodies by Friedell, which took the house by storm and gave the singer an opportunity to make a little speech, and Miss Carter's singing specialty in "one" between two full stage scenes. Miss Carter has an agreeable voice in its lower tones, but the higher notes are rather trying. For the number she wore an eye-opening costume of pink satin with tulle draperies for skirt that attracted attention, although more gorgeous gowns were on display both by herself and by Miss DeLeon, some of them running to clinging lines and metallic textures and some of them to the dainty, fluffy schemes that go with pretentious Broadway musical comedy dressing.

The good taste of the show in its costume details is reflected as well in its talk and business. There were a few touches of "piece" in the burlesque vein, but the comedians managed to get them over adequately without that boring emphasis that most Wheel comedies seem to think necessary to make a "blue" line carry across the footlights.

BROADWAY BELLES.

Madame Butterfly, a charming widow
 Victim Pop, who lives up to her name
 Sally Bright, cabaret entertainer
 U. R. Dunn, clerk of the hotel

Nelly George, a singer
 Nelly George, a singer
 Nelly George, a singer

Oppenheimer & Levitt's "Broadway Belles" is burlesque gaudiness and unadulterated, with a perfect average maintained as far as mellowness and age of material are concerned. If the authors spent over 30 minutes putting the book together they lazed on the job. There isn't a piece of business, a line, or a situation that isn't familiar to the burlesque nation.

And why not? The biggest laugh-getter was a restaurant scene that has been served since the first Turkey started out to play the plots of our forefathers at Hensford Corners. It is the bit where the two comedians agree to stage an argument as to which will pay the check, one finally inviting the other out in the alley, following which they will run away. It works out with reverse English, and is always sure-fire either at the Columbia or Tomahawk's National Winter Garden.

Eddie Cole is the featured comedian, assisted by Earl Kern, who does a tramp. Both work cleanly, side-stepping the double entendre and getting over the wheezy lines and bits with deliveries that deserve better material.

Cole does a red-nosed Dutch, minus clogs or chin piece, with a fractured dialect, while Kern sticks to a crummy looking var. Both are good low comedians and good showmen, having no trouble with the regulars at the 14th street house, where they kept the laugh flowing continuously.

Bertie Carr and Bobby Barn both handle straight and minor roles, the former taking the piece as seriously as Dr. Stronoff would. Phil Hart opens in blackface as a loud voiced bellhop, then shows as half of an ordinary dancing team in which he is partnered by Peggy Hart in a routine of soft and hard shoe dancing that lacked grace and modernity, and lastly in an effeminate bit with a college boy make-up and a voice like a padron. He was about as effeminate as Jack Dempsey would be in the same bit.

Of the women, Helen Gibson stood out like an oasis in the Sahara. She flashed a half dozen changes, all in excellent taste, danced with unusual grace and lightness for a big woman, and led several numbers, exhibiting a pleasing voice and plenty of personality. Florence Whitford, a heavy soured, turn in the use, shimmeying, peppy performance. Miss Whitford in the stereotyped soude who shouts her numbers, sprinkles bitchy looks at the house and readiness with her mind somewhere in Brooklyn.

Myrtle Andrews was the other female principal and held the voice of the production.

The costuming of the regulars, sixteen characters was up to the Wheel average. Twelve changes were made, a one-piece bathing suit effect getting most attention led by Helen Gibson, who begged attention with her symmetrical lines. The girls sang and danced perceptibly, the back row harboring two or three females who might be parents of some of the down front shoppers.

Despite the program, which credits the first act with four scenes there are only two. They are full stage affairs, with house drops used for the bits in "one" that are sand-

INDEPENDENT CLOSED.

"Oh By Jingo" Steps Upon Service of Attachment.

"Oh By Jingo," an independent burlesque road show, stopped suddenly last week at Charleston, S. C., following the placing of an attachment of \$100 on the show by Lew Wagner, the musical director. Salaries of some of the principals and chorus people were said to be partly in arrears at the time.

The principals included Babe La Tour, Lew Rose, Marie Abbott, Florence Mascotte, Alex. Saunders, Bernie Clark, Joe West. There were eight characters at the finish. The troupe played at the Academy, Charleston, Saturday, Nov. 12.

"Oh By Jingo" was out 14 weeks, starting under the management of the George La Tour Enterprises. About Aug. 31 or thereabouts a company in which Miss Marks was interested took the show over. A complaint was filed with the Chorus Equity Thursday last by one of the choristers.

The show had been playing the K. & R. one-nighters in the south.

ROSENTHAL WITH COHAN.

Former Woods' Theatre Head Going on the Road.

Chicago, Nov. 23. J. J. Rosenthal, former manager of Woods', has been appointed general press agent and manager of all the George M. Cohan productions of "Marry."

Rosenthal will take one of the companies through the New England States and play the usual two and three-day stands a full week, and will personally manage the Chicago company, due here around January.

MUST HAVE LOBBY PHOTOS.

The Columbia Amusement Co. sent on a general order this week to all Columbia show owners, operators and managers with instructions to use framed lobby photos at each stand hereafter. The order further states the shows are to send a set of these framed lobby photos three weeks ahead to each stand to be played. This will necessitate each show having at least four sets. The order requests that group pictures be contained in the photos for the lobby frame, among others.

Reference is made to the fact that all the big "girl" shows are now using the lobby frame. It is further pointed out that this sort of lobby display is very effective advertising. The lobby frames must reach the stand intended at least two weeks before the show gets there.

All advance matter must be mailed to house managers four weeks ahead of time, the order says.

STOPPER ON STOCK.

Following the report an American wheel franchise holder was to install burlesque stock in Pittsburgh, the American Burlesque Association has called the attention of all A. B. A. franchise owners to a clause in the contract which forbids the playing of stock in any city which holds an American wheel house.

The Columbia wheel franchise contains the same clause.

"NOT TO-NIGHT" OPENS.

"Not To-Night, Josephine," sponsored by Ed. Hutchinson, with Gus Hill for years got under way in Stamford Monday night.

There are 10 principals and a chorus of 12. Fannie Manly is playing the lead with Ben Linn, Lee Johnstone and Ted Wilson in the cast.

"FIGHTING" BOYD AS ADAM.

Chicago, Nov. 23. "Fighting Boy" Boyd, the Lambo who had the first frame with John McGraw in the series of comedies involving members of that club and the Giants' manager, is here rehearsing in the male name part of "Adam and Eve," succeeding Gilbert Douglas.

Wished in between the acts.

Act II is played entirely in a full stage set, "Atlantic City." This set, though not new, takes the honors in that department without much competition.

"Pick up my old hat" won the handup for age with a "burlap and stick up" stunt show up.

The cast kept the audience down Monday night in half a house full but those who were in laughed and applauded favorably on the show as they went out. So Oppenheimer & Levitt have dubbed royalty fees and if the Olympic is a criterion of what they have to please around the American Circuit they have a pleasing show. For

LOST BUSINESS NOW DICTATES REVISING SEAT CHARGES DOWN

Outlying Vaudeville Houses Near Philadelphia Now Plan Reductions—Other House Economics to Come—Stage Crews and Orchestras to Be Cut.

ROYSTER WITH GEST, NOT WITH COMSTOCK

Partners Disagree Over Manager Who Leaves La Salle.

Chicago, Nov. 23.

The arrival here of Morris Gest did not alter the decision of P. Ray Comstock in regard to Nat Royster, manager of the La Salle, who was compelled to resign because of Comstock's views in reference to a series of "knocks" sent in by various persons here who league together to cause a break between Royster and Comstock over official and personal matters. Fred Stewart, treasurer of the house, succeeded Royster, who received several offers as soon as word came that he was open.

It appears Comstock & Gest disagreed as to the merits of the Royster case, and that Royster will remain here as Gest's personal representative. At present he is managing Fokine and Fokine. Several influential critics, a managing editor and numerous other notables, attempted to intervene with Comstock for Royster, who is popular in Chicago.

ANOTHER WHEEL TOWN

Schenectady Man at Foreclosure Sale of Hudson Theatre

Schenectady, Nov. 23.

The Hudson theatre here was sold to Vedder Magee in a foreclosure sale against The Hudson Theatre Company, Inc., for \$24,000. The sale took place Nov. 19. Several bidders were present and offers were brisk up to \$25,000, when the contest shifted to Mr. Magee and DeWitt Vedder, who brought the foreclosure action. Vedder's highest bid was \$23,670.

Mr. Magee stated that several theatrical firms were negotiating with him for the house and he intimated that it might open shortly as a burlesque theatre. This statement gives birth to the rumor that Joseph L. Weber, who formerly operated the house as an American wheel date, and who was present at sale, might take it over. The Hudson has been the scene of several failures for the last two seasons.

"JUMPER" HALTS OPENING.

Kelly Show Is Delayed by Dobbs Quitting.

Wilbur Dobbs, signed to play as comedian with the Lew Kelly show, "Jumper" without notice, according to the manager, and forced a postponement of the opening Nov. 13 in Washington.

Jack Singer, who was in the capital, got in touch with the Weber, and it was arranged to have Bobby Bernard jump into the vacancy in Pittsburgh, but Bernard had to decline the engagement owing to his having just closed a vaudeville route.

A property man was impressed for the role for the Pittsburgh week. Dobbs had rehearsed three days during the Washington week, when practically a new cast was being broken in, and his sudden withdrawal disarranged all the plans for the show.

The new organization has besides Lew Kelly, the Four Janssens, Lucille Manton and Dolly Harringer, who opened in Pittsburgh.

ACCEPT & S. M. CO. TERMS.

The negotiations between the Music Publishers' Protective Association and the Synchronized Records Music Co. have come to a conclusion with the M. P. P. A.'s acceptance of the Synchronized's proposition whereby the latter has paid the association \$5,000 advance royalties for the privilege of incorporating the songs from the M. P. P. A. members' catalogs in specially arranged scores to be employed in conjunction with the various feature film releases.

A special form of contract has been drawn up for that purpose.

Philadelphia, Nov. 23.

Several outlying vaudeville theatres here are soon to inaugurate a reduction in admission prices and also to work out house economies. These plans are the result of being business since the start of the season and are not a reflex of the general price reduction in the field of commodities and industries. Around Labor Day the theatres, along with others, boosted the top admission price 10 and 15 cents. Their managers now aim to remove the excess and re-establish the scale on the same basis of last season.

They also aim to cut down stage crew and orchestra expenses. Both stage hands and musicians will be invited to meet the managers and they will be asked to cut down the number of men now used back stage and in the pit. The managers say if the unions do not consent to a reduction, they will be forced to change the policy of the houses to pictures.

A. B. C. TO PLAY SCHENECTADY

A deal was closed Tuesday between the American Burlesque Association and C. H. Miles whereby the American shows go into the Van Carter, Schenectady, in two weeks. The American attractions will play the Van Carter the last three days of the week, with legitimate attractions in the first half of the week.

The Colonial, Pittsfield, drops out of the American after tomorrow night (Saturday). The reason for the burlesque experiment not proving successful at Pittsfield was because of bad labor conditions there. Pittsfield was played by the American on a \$1,200 guarantee 45-45 sharing terms.

The Van Carter, Schenectady, up to Wednesday played small time vaudeville booked from the New York Pantages office. Schenectady replaces the American split in Pittsfield.

The Van Carter is to retain the burlesque and legit policy until May 1, when the house will be closed and remodelled as to cost 2,000. After the alterations are completed it will be reopened with a vaudeville policy.

PAN MUST PLAY OR PAY.

The final hearing of the complaint of Rath & Garron, producers and owners of the act "Fast, Present and Future," against the Pantages circuit to compel Pantages to play or pay the balance of their 18-week contract, was held last week in the offices of the Vaudeville Managers' Protective Association.

Walter Keefe presented Pantages' side of the matter. After all the evidence was in Pat Casey decided the original decision in which Pantages was ordered to pay or play the act will stand.

I. A. T. S. E. LOCALS MERGE.

The absorption of New York Local No. 390, I. A. T. S. E., by Local No. 1 of New York was completed at Bryant Hall last Monday at midnight, when the executives of Local No. 1 swore in the members of No. 390.

The combination of the two locals brings the membership of No. 1 to about 2,100 men. There were 430 members of No. 390, which was the individual local of the cleaners of props. The business agent of the latter local and the treasurer, the Messrs. Reilly and V. L. Henthrop, will hold their respective offices for the term that they were originally elected.

Local 390 was organized several years ago by the cleaners, who obtained a charter from the Alliance, and for more than a year negotiations have been under way to bring the two bodies together.

Lillian Bradley Set.

Lillian Bradley Inc. operated the Lillian Bradley Theatre. Employment Agency with a capital stock of \$25,000. Lillian Bradley, George S. Abbott and Leo M. Fox are the directors. Miss Bradley has office at 1631 Broadway, New York City.

VARIETY COHAN AGAIN FRIAR ABBOT, RETURNING BY MANY REQUESTS

Reinstallation May Take Place This Week—Jack Gleason Resigns to Provide Vacancy—Cohan's First Club Love.

George M. Cohan is again the Abbot of the Friars, if the ceremony of re-installation has not already occurred. To provide the vacancy and join in the many requests made to Cohan to resume his former post in his first club-love, Jack Gleason, who succeeded Cohan as Abbot, has written out his resignation.

The first step looking toward the consummation of the plan was when Cohan was re-elected a member of the Friars last week. This was after some tall persuasion had been poured into Cohan's ears, which was topped and agreed to by George M. upon his mother placing her approval on the idea and asking her son to resume his office.

Steve Rierdan had been at the head of a phalanx of Friars who wanted Cohan back, and Rierdan, an intimate friend of Cohan's, is said to have invoked the aid of Mrs. Cohan.

George M. Cohan resigned as Abbot of the Friars during the actors' strike of last year. He had been an ardent Friar since joining, and immeasurably assisted the club in every way. At the time of his resignation he was in his second term as Abbot. When resigning Cohan did not positively state he would never return, and it was upon that slight loophole his friends among Friars seized to urge his return, with Abbot Gleason one of the leaders among them. Gleason often said he would only too cheerfully relinquish the office of Abbot (president) if his predecessor could be induced to once more accept it.

"CLOSED SHOP" SCORED.

Speaks Against Proposed A. E. A. Measure at Rehearsal.

Raymond Hitchcock made a vigorous attack on the proposed "Equity Shop" at the Greenroom Club's Rehearsal Sunday night. Mr. Hitchcock, who was introduced by Frank Bacon, termed the so-called "Equity Shop" the "closed shop."

Hitchcock, who is a member of the Actors' Equity Association, said in effect that if the Equity adopted the "closed shop" policy he (Hitchcock) felt it might wipe out all the good that had been accomplished by the A. E. A. The "closed shop," according to Mr. Hitchcock, was all wrong as far as the Equity was concerned, and he (Hitchcock) feared if it was established by the Equity, might bring about ultimate disaster for that organization.

Previous to Hitchcock's speech Bacon had spoken in high terms of the Equity as an organization. Hitchcock's denunciation of the proposed "Equity Shop" met with applause from the assemblage, many of whom were members of the Equity.

"MIDNIGHT WHIRL" CO.

John Henry Means Has Principals for New Show Opening Dec. 16.

The John Henry Means' new edition of the Century aerial attraction when he managed that road will open December 16 in Atlantic City, playing K. A. E. bookings.

The book, virtually wholly written by Thomas J. Gray, will have Richard and Carle in the lead. Others are Jay Gould, Winona Winter, Maxim and Brown, with negotiations on for Blanche Ring and Charles Winchell.

"ITEM" RAPS TULANE.

New Orleans, Nov. 24.

The "Item" has been rapping the Tulane and its resident manager, T. C. Campbell. In reviewing the performance of "The Man Who Came Back," C. G. Smith, dramatic editor of the paper, commented on the noisy gallery of the theatre, stating if Campbell stationed himself in a two or three officers in the upper section the patrons might be able to hear what was said on the stage.

The paper added if it continued the best of attractions might be kept away and this city would continue to get the "tank" shows with which it has been afflicted.

BENEFIT OFF, "LITTLE WHOPPER" IS SOLD

Auditorium Insisted on Rent for Relief Performance.

San Francisco, Nov. 23.

The announced benefit for the members of the "Little Whopper," stranded here when Jake Goldenberg, its manager, flew away, did not take place last Friday night at the Civic Auditorium. The city insisted upon a rental fee for the Auditorium.

The properties of the show will be sold by the labor commissioners, following a tour of the show for 10 days on the commonwealth plan in the valley towns. The proceeds will be employed to pay back salaries and send the members east.

SLIPPERY ANNOYER.

Auto Salesman, Paroled, and Re-arrested, Escapes, as Predicted.

Kansas City, Nov. 23.

Owen V. Dredson, a former motor car salesman, of San Francisco, who was sent to the County Farm here a few days ago for annoying Delores Edwards, a chorus girl with the Fanchon and Marco Revue, broke jail Friday night and escaped.

After the company of which Miss Edwards was a member left the city Dredson was paroled from the farm upon condition he leave the city. Leaving the farm Thursday, he came here broke the lock on a new Cadillac coupe standing in front of the Orpheum theatre and drove it to a filling station where, after purchasing oil and gasoline, he is claimed, he offered a bad check in payment.

The attendant called an officer, who placed him under arrest. It is said Dredson admitted stealing the car, claiming it for the purpose of leaving the county according to the probation officers' instructions. He was locked up in a cell in the city holdover and before morning, with several other prisoners, had sawed his way to freedom. Before leaving here the members of the Fanchon and Marco company predicted Dredson would make his escape. They said he had followed the girl from the last act, although arrested several times, had always been able to get away and appear in the next city where the show was playing.

SUIT FOR ROYALTY.

Edward Clark has retained Alfred Beckman of House, Grossman & Verhaas to commence legal action for an injunction and accounting against Edward Clark, Inc., Robert G. Herndon, M. Savino and Henry R. Stern, arising over "Little Miss Charity" for non-payment of royalties. Clark alleges a 3 per cent. weekly interest on the gross and charges he was not paid his royalties for the weeks of September 4, 11 and 18.

The plaintiff wrote the book and lyrics and Savino and Mr. Stern (a brother of Joseph W. Stern, the music publisher), who writes under the non-de-plume of R. R. Henry, composed the score. The latter two are named defendants because of a provision that should they not become plaintiffs with Clark in any legal action that might arise they automatically are named co-defendants. The show is touring at present.

"BROKEN WING" FLIES AGAIN

Margaret Aborn's production of Paul Dickey and Charles Goddard's "The Broken Wing," which comes to the 49th Street next week, replacing "Opportunity," will open to-night in Boston, Pa., for three performances. The piece was originally tried out last spring and then sent out again earlier this season, but closed down because New York time was not available for it.

SHOPMEN GET RAISE, CREWS' DEMANDS UP

Managers Grant Mechanics \$9 a Day Instead of \$6.

A meeting between the members of the Theatrical Producing Managers' Association and William Monroe and Harry Dignam, business representatives of Local No. 1 of the I. A. T. S. E., which took place on Saturday, resulted in the managers making a voluntary offer to raise the scale of the shop workers. The advance in scale will give the mechanics \$9 a day instead of \$6.50, and laborers \$7 instead of \$5 per day.

The former wage scale existed under an agreement for two years which, it is alleged, was in force between the union and the managers. It was also intimated at the meeting that there was a possibility of an increase in the salaries for the working of stage performances.

At the headquarters of No. 1, when inquiry was made regarding the increase to the shop men, it was stated that there was nothing to be said, and all information would have to come from the managers or from Ligon Johnson, representing the managers.

At Mr. Johnson's office it was stated that he had gone to Washington to appear before the Interstate Commerce Commission in an effort to have a rate ruling in favor of traveling theatrical attractions, and that he would not return until late this week. At Sam H. Harris' office his general manager, A. Levy, stated that the P. M. A. has granted the increase to the shop workers, and that the matter of an increase to the men working the shows would be gone into at the time that Mr. Johnson returned from Washington.

There is a possibility that the agreement regarding the men working the shows will be made on a weekly basis, along the lines of the agreement now in force at the Metropolitan O. H.

The crew at the Metropolitan have been granted an increase ranging from 20 to 32 per cent., and have been placed under a weekly salary arrangement. Special concessions for the time played out-of-town have also been made. The single performance in Philadelphia each week will bring an addition of \$15.00 to the weekly wage. In the instance of the post season week in Atlanta the men will receive \$50 in addition to the regular scale. Last season the men received \$10 over the scale, and a bonus of another \$10 was given by the company.

BLAMES IT ON SCENERY.

Felix Adler Sues Physic on "Cuckoo" Setting.

Papers were served Saturday in an action for \$51,100 brought by Felix Adler, Inc., against Physic Studio, Inc. The suit is an outgrowth of a disagreement over money made by the Physic concern for Felix Adler, Inc., for the production of "Cuckoo," in which Felix Adler starred for a three-week tour recently.

It is contended as a cause of action by Adler, Inc., that the defendants, Physic Studio, Inc., did not follow the plans submitted for certain scenery. Owing to alleged defects in the scenery, it is further claimed in the papers of the suit by Felix Adler, Inc., that cancellations of bookings resulted for "Cuckoo" and the show was forced to close.

Joseph Kahn is the attorney for Felix Adler, Inc.

FEW TAKE NORTH TRAIL.

There are very few attractions going to the Coast over the northwestern route at this time. In booking "Three Wise Fools" to the Pacific it was discovered last week that there wasn't a single attraction for three weeks either side of the show.

This attraction incidentally has been cleaning up in the Michigan territory for the last two weeks, playing one and two night stands and averaging \$2,300 a performance in such towns as Pontiac, Saginaw, Jackson, South Bend and Muskegon.

Receivership for "Poor Mama."

San Francisco, Nov. 23.

Despite a similar suit was started and dismissed in Los Angeles, another action has commenced here for the appointment of a receiver to recover the final week's salary of the members of the "Poor Mama" show.

OFFERS MONEY BACK ON SHOWS IN TOLEDO IF DISSATISFIED

Manager Saxon of Auditorium Takes Vigorous Stand in Campaign to Restore Ohio City to Show Map—Public Wary—Want the Best—To Get It.

EQUITY SNUBS UNION IN-BALL INVITATIONS

No I. A. T. S. E. Men Asked—Equity Honored by Alliance.

The Actors' Equity Association held its annual ball at the Hotel Astor Saturday night. To those in the know it was surprising to note that none of the executives of I. A. T. S. E. was present.

Last spring when the New York local of the I. A. T. S. E. held its ball at the 1st Regiment Armory special provision was made for the members of the Equity, who were the invited guests of a stage hand. A special fund was created by the stage hands to be disbursed in providing refreshments for the Equity members, and those who were present at the affair noted that a greater portion of the refreshment must have been in liquid form. The Equity members were made much of by the I. A. folk, who conferred on them the honor of leading the "march" and featured them in many other ways.

On Monday morning Sam Monroe and Harry Dignam, the business agents of Local No. 1, were asked regarding their absence from the A. E. A. gathering. They admitted that they were not present. When pressed as to whether or not they had been invited they preferred to evade the question by stating that they did not care to discuss the matter.

Later it was stated that if they had been invited they would have graciously declined to be present.

Of course the I. A. T. S. E. was represented at the ball, for there had to be light operators and those who were engaged to handle the lamps were informed that they would have to appear in dinner coats to be permitted to work.

Last week Boston Local No. 11 of the I. A. T. S. E. held a ball Friday night to which all of the Equity players appearing in town were invited.

A. C. STOCK CLOSING.

Seashore Fails to Respond to Woods Theatre Stock.

Atlantic City, Nov. 23.

Atlantic City has never been a fertile field for stock companies, it seemingly being impossible to give on the boardwalk any attraction that cannot be presented on Broadway, the play promoters having created a demand for good casts and new plays only.

The last organization to discover this in the Vaughan Glasser Players, who commenced their fourth and last week Monday. Their repertoire has been "Civilian Heroes," "Common Clay," "Friendly Enemies" and the new Edward Peple play, "Her Birthright," initial production being made for A. H. Woods.

Reputable productions have been given and the players have been most thoroughly commended for their skillful performance, yet the draw has been light throughout and often altogether negligible, the popular price scale having no attraction here.

Following the completion of this engagement the Woods will be dark until about Christmas, the duller weeks in the theatrical year in the resort. Either vaudeville or continued bookings of the legitimate will occupy the house at that time.

ROAD SHOWS AT LEXINGTON.

The Lexington, which has had a variable career since Oscar Hammerstein built it with the intention of showing grand opera there, will return, to a policy of road attractions under the management of Bartley Cushing.

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The house will be rented like legitimate houses on the "subway circuit," with \$1.50 and \$1 top charged.

A determined effort is being made to restore Toledo to the theatrical map as a good show town. Managers and newspapers are co-operating to effect this purpose. H. Saxon, managing director of the Saxon Auditorium, has even offered to give money back if a show proves unsatisfactory.

Faced with doing so he will have to make good in over-the-counter fashion, as the public state of mind in the Ohio town is well indicated by Saxon's own advertisement in the papers, reading:

"To the Theatregoers of Toledo: I have come to the conclusion after many months of study and thought that Toledo lacks the confidence to go regularly to the theatre."

"I have found that many people are of the opinion that this city does not receive the best shows; that we get in nearly every case very poor companies; that if a show is advertised as containing principals who made it popular very often the show appears without the stars; further, that it is largely a gamble when you attend the theatre, so far as the quality of the entertainment is concerned."

"I am going to do an unusual thing. For this reason, I want all Toledo to know, as I know, that this city is getting the best shows—getting the shows as they are advertised—getting the shows and the principals—getting shows that Broadway goes mad over; getting shows that Detroit, Cleveland and Chicago praise to the skies. And I am going to go so far as to make this offer, to take effect immediately and to continue until further notice:

"You need only come to the box office following any show you attend at the Auditorium theatre and say that the entertainment was no good. We will at once return your money."

"I make this offer in all sincerity. I know what the Auditorium is offering Toledo in entertainment; I know that the entertainment is good—the best—and I am perfectly willing to let the people of Toledo decide whether they ought to support a theatre that is attempting to give them worth-while things."

"It is largely a matter of confidence. If I can bring to the Saxon Auditorium all the people of Toledo and show them what I have booked for their own enjoyment, I am positive that they will give their support, and give it willingly, eagerly. Toledo is a good show town. I know it! But the people have been afraid. They haven't trusted the management."

"That's what I want to overcome right now. Come and see—judge for yourself—and if what you find on the stage hasn't every merit, is not worth the price of admission, then you need only complain to the box office and your money will be refunded instantly."

"JIM JAM JEMS" NEW TITLE

John Cort has changed the name of "Jim Jam Jems," now in its eighth week at the Cort, to "Hello, Lester." The new name is a series identification, it being a successor to Cort's "Listen, Lester," a success of two seasons ago.

The change in title resulted from the objection to the publication called "Jim Jam Jems." The producer figured that rather than stand the expense and time in a lawsuit it would be better to adopt a new name, especially during the New York run. The publication has stopped the "Jim Jam Jems" title twice before in the courts, two burlesque shows having been forced to cease using it.

ITALIAN ACTOR COMING.

Antonio Ferrari, an Italian impressionist, is bringing to this country next September Giovanni Grassi, Italy's greatest comedian, for a tour of the United States in Shakespearean and Italian repertoire.

Grassi is under a five-year contract to Ferrari.

"Brevities" Leaving Jan. 3.

"Broadway Brevities" leaves the Winter Garden Jan. 3, when it is expected the new "Fussing Show" will replace the current attraction.

MEMBERS FIGHT TO PREVENT JUGGLING CONTROL OF A. E. A.

Protest Amendment That Might Open Way for Changing Constitution Without 30-Day Canvass of Full Membership—Clause 8 Proposal.

A bitter fight against the adoption of the proposed amendment to Article 8, of the Actors' Equity Association constitution is expected to develop next Monday afternoon when the Equity holds its special meeting at the Hotel Astor at 2:30 for the purpose of voting on the matter. It seems to be the belief of a large number of the membership of the A. E. A. that adopting the amendment, changing Article 8, to Article 7, with any consequent effect it might have on the affairs and policy of the Equity, would be decidedly against the best interests of the organization.

Stripped of its involved legal verbiage the amendment called for and backed by the Equity administration means that an amendment offered for adoption could be changed at the meeting it was offered before, despite the provision in the Equity constitution which says all amendments must be sent out in printed form to the membership 30 days before the date of the meeting at which it is to be voted upon.

While the proposed amendment appears innocent enough, thoughtful Equity members see the final paragraph that they consider a neat little "joker," which would permit the changing of an amendment without it going through the 30-day scrutiny of the membership. The paragraph referred to reads as follows: "The meeting at which the amendment is considered may adopt, amend and adopt, change and adopt, or reject said proposed amendment."

A prominent Equity member pointed out this week just how this change in the constitution, which will become effective if the amendment to Article 8 is adopted might be worked, if it was the desire of any particular clique in the A. E. A. to try to put over "one-man control," raise the dues or in fact anything they felt "he putting over. If, for instance, the "one-man control" plan was dug up again, and it is expected that it will be shortly, the proposed amendment calling for "one-man" control could be sent out according to the 30-day clause, but cleverly disguised in the wording and not apparently meaning anything of the kind.

The membership would read the proposed amendment, and believing it of no particular importance, might forget all about it. A meeting could then be called hurriedly by the Equity and with but a few present, as is usually the case with hurriedly called meetings, some one interested could propose that the amendment be changed, with a "one-man" joker inserted, presented to the small assembly, and then jammed through. The Chicago Equity dues were raised to \$12 recently at a sparsely attended meeting. It is contended by the Equity member the same could happen with the Actors' Equity as regards "one-man" control if the proposed amendment to Article 8 is adopted Monday.

The present form of Article 8, it is contended, provides an adequate check to hasty legislation, because of the 30-day clause. While it is conceded the amendment proposal still provides for the 30-day scrutiny by the membership, the so-called "joker" printed above, completely nullifies the 30-day provision. It is claimed.

The following is Article 8, as it now stands:

"Section 1. This constitution may be amended only by a vote of a majority of all the members present at any regular meeting or at any special meeting called for that purpose."

"Section 2. No proposition to amend the constitution shall be acted upon at any meeting of the association unless it shall have been presented in writing to the corresponding secretary either by the council or at least fifteen of its members, and notice embodying the purport of the proposed amendment shall have been sent to each member in the call for such meeting, which notice shall be sent at least (Continued on Page 25.)

THIS ORCHESTRA OUT WITH SOLOISTS IN

Unique Experiment Tried at Shubert in Minneapolis.

Minneapolis, Nov. 23. Primarily brought about by the advance in musicians' salaries, since the opening of the season at the Shubert, "Buna" Bainbridge, manager, has dispensed with an orchestra in his house and in its place has each week engaged musicians of prominence in the northwest to appear between acts. This plan has met with approval by the Shubert's clientele and in appreciation thereof Mr. Bainbridge in conjunction with the current presentation of "The Little Minister" is presenting three well known artists who have appeared as soloists with the Minneapolis Symphony Orchestra.

"SUN VALLEY" CLOSES

Arthur Donaldson's Tour Abruptly Ends in Providence.

Arthur Donaldson's show, "The Sun Valley," in which he was starring, closed unexpectedly in Providence last Thursday.

The piece was working its way through New England preparatory to going west when the unlooked for interruption occurred.

It is reported that the backers of the show, their first venture in theatricals, became dissatisfied with the receipts and posted the abrupt notice. The company received transportation back to New York, arriving here Tuesday, after waiting around on the chance that there might be some outlet to the situation.

"DOWN EAST" PLAY QUILTS.

Film Success, but Stage Version Failed to Draw.

Despite the fact that the screen version of "Way Down East" are cleaning up big money in all sections of the country, the spoken version of the piece which Counihan & Shannon had on tour was forced to close last Saturday night after two weeks on the road.

Last season the same management had the piece out and cleaned up \$18,000 on the season, but the one-night stands would not fall for this year at all, at least as far as it went in the fortnight it was out.

"HERE AND THERE" RETITLED

E. Ray Goetz has again changed the title of his revue which opened at Springfield, Mass., Monday, to "Vogues and Vanities." The piece started out under the name "Piccadilly to Broadway" recently being changed to "Here and There." The show opens Thanksgiving matinee in Hartford, going into Boston Monday.

Last week Ned Wayburn restaged the show while it was playing. Carl Hunt has been appointed general manager for Goetz.

J. B. TOTTON INSOLVENT.

Joseph Byron Totton filed a voluntary petition in bankruptcy Nov. 11 in his home town, Vinton, Conn.

Totton was an executive of the Tri-Mix Pictures Corporation, which had Ethel Barrymore signed for a series of pictures, the contract for which was cancelled.

NANCE O'NEIL'S NEXT PIECE.

Nansas City, Nov. 23. So satisfied is Nance O'Neil with Jacinto Benavente's "Pascual Flores," in which she is starring this season, that she is now making arrangements to produce his "Saturday Night."

The latter is a comedy said to be rich with satire.

UNION'S BAN ON SCORE OF SMALLER THEATRES

Protective Ass'n Warns Booking Managers of Road Calls.

The United Managers' Protective Association this week sent out a recapitulation of the cities and theatres against which there is a road call still in force. Most of the houses mentioned are among the smaller theatres and moving picture houses which are involved in minor labor troubles.

The list was sent out as advice to managers as an aid in booking small stands which are sometimes contracted for when bookings are tight. The list is:

Aberdeen, S. D.—Orpheum.
Bangor, Me.—Park, Bijou.
Danville, Va.—Majestic Theatre.
Defiance, Ohio—Valentine.
Fargo, N. D.—McCarthy Enterprises.
Flint, Mich.—Savoy and Elite.
Grand du Lac, Wis.—All theatres.
Grand Forks, N. D.—McCarthy Enterprises.
Kansas City, Mo.—Convention Hall.
Lincoln, Neb.—Capitol Beach Amusement Co.
Michigan City, Ind.—Phoenix and Princess, Laporte, Ind.
Montreal, Canada—Arcade.
Montreal, Canada—Starland.
King Edward, Maple Leaf, Canada, Francoise, National Francoise and Chancelier.
Newport News, Va.—Scott Theatre.
Newport News, Va.—Apollo (Hampton), American (Phoenix).
Oklahoma, Okla.—Cory and Yale.
Santa Ana, Cal.—Grand Theatre.
Weber, Mass.—Steinberg.
Winston-Salem, N. C.—Auditorium Theatre and Broadway.

SABBATH COMMITTEE BANS BENEFITS

Interference with Dancing Curtails Performances.

The New York Sabbath Committee which specializes on keeping tabs on Sunday concert violations has effectively upset the plans of several special events, one a benefit, Sonia Serova and Michio Itow, dance specialists, had engaged the Greenwich Village theatre for 18 Sunday nights starting Oct. 30. The committee intervened on the grounds public dance exhibitions constituted a violation. The committee has also given notice to the sponsors of the Vocational Society benefit scheduled for next Sunday at the Selwyn that no dancing will be permitted.

Serova and Itow have been compelled to change their plans and will offer a series of Friday afternoons at the Selwyn, starting Dec. 1.

Barney Gallant, manager of the Village house, has been seeking information regarding the ban by the committee whose action has to the house most of the Sundays contracted. It was stated by the committee it only acted on complaints made to it.

DINEHART AS "FOE."

Bernard Rath's "Edgar Allan Poe" play, written in collaboration with Samuel Shjman, goes into rehearsal the early part of January under the Selwyn's management. Alan Dinehart has been signed for the titular role.

The Shuberts have acquired the dramatic rights to a short story by Bethy entitled "Two's a Crowd," appearing recently in the Short Stories Magazine.

LADY LILIAN IN "AFGAR."

Lady Lilian Maxwell Wilshire, wife of Sir Gerard Wilshire, will be added to the cast of "Afgar" at the Central Monday.

Prior to her marriage into the nobility Lady Maxwell Wilshire was Lilian Bertles of the London stage. Her husband before succeeding to the title was an actor.

Benedict.

Alfonso Bonet, one of the big vocal raris of the Chicago Opera Association, is ill with typhoid fever at the Majestic hotel, New York. He has cancelled all his concert and operatic contracts.

HIGHEST SCALE BOOST YET MARKS THANKSGIVING WEEK

Managers See Last Chance Before Christmas—David Belasco an Exception—Army and Navy Crowd Counted On to Swell Proceeds—New Shows and Their Chances.

MARIE DRESSLER OUT OF "PASSING SHOW"

Her Name Dropped from Ads Where She Failed Last

Chicago, Nov. 23. Marie Dressler, featured on tour with "The Passing Show" will not be with that Winter Garden company when it opens at the Studebaker Monday. Her name was ordered out of advance billing, but no reason announced for her defection.

Chicago has never been one of Miss Dressler's strong stands, her last engagement here was tinged in abnormally low receipts and continual trouble with her cast and chorus. Alexander and Hagmar will fill in the time in the show which the comedienne consumed.

GOODWIN ACCOUNTING

Surrogate Says Georgia Gardner Should Have Property.

A second argument before Surrogate Cahalan over the objections to the accounting of the estate of the late Nat C. Goodwin, which was filed by the comedian's father, was held Monday.

L. M. Dittenhofer, attorney for Klum & Kringer, filed a objection to the accounting because it did not include a judgment for \$11,000 against the Mirror Film Corporation, which had been secured in the comedian's name after his death.

The claim against the Mirror Film was assigned by the comedian prior to his death to his father, and when the judgment was secured the father entered it in his name. The question is to be further argued before the Surrogate on Dec. 2.

The attorney for the theatrical firm further objected to the court making any disposition of the furnishings of the actor's apartment, the claimant being Georgia M. Gardner, who held a deed of gift to the property. Miss Gardner brought witnesses, including Louise Randolph, a member of the "Why Marry" company, on tour, a substantiate her claim.

The decision in the latter matter was reserved by the court until next Monday, with the instruction to Max Halperin, of Rosenthal & Halperin, to submit a brief on the matter.

Surrogate Cahalan made a statement from the bench to the effect he did not doubt that morally Miss Gardner should receive the property and that it was the intention of the deceased she should receive it, but that the instrument under which she received the gift was one that would have come up under a question of law.

BY EQUITY ARRANGEMENT

Concession granted in Salaries in Brady Show Lay off.

"Opportunity" closes Saturday. It is understood that by special agreement with the Equity a concession has been granted to William A. Brady, the producer, wherein the salary list is free from any compensation during the interval between the next playing date.

The show will go out again in four weeks, it is announced.

M. O. N. FOR LEGIT.

The Manhattan opera is being offered to new production with the house declared open for legitimate attractions designed on "road" was because of the demand for theatre directly on or adjacent to the theatre.

GEO. MOORE PRODUCING.

George Moore's first production in the big music following his resignation from Goodwins will be a piece called "It's a Warm Child" which he will produce in an association with Lee Shubert. The play is the work of the late Graham Jones.

Broadway theatre prices this week have been boosted with greater uniformity and to a higher scale than ever before. The managers have figured the week to be the final big gross opportunity until the Christmas and New Year holidays. Thanksgiving fell on Thursday and two days later New York is a magnet for visitors to attend the annual Army and Navy football game. This combination of big days is responsible for the lifting of scales above the Saturday night top level, not only for Saturday itself but for Thursday night and Friday. Some attractions lifted prices for Wednesday night also.

Most of the musical attractions are charging \$5.50 Saturday evening. The dramas and comedies have gone to \$4.00, with a number of the latter splitting the difference in the increase and topping the scales with \$2.50. One management figures a bit differently from the others ("The First Year" at the Little) and charged \$5.50 for Thanksgiving night, with \$4.40 the top for Friday and Saturday. This latter attraction being a comedy actually rates the highest scale on the list.

The \$5.50 movement started last Saturday, when "Afgar" at the Central was so priced. The management based the boost on the Yale-Harvard football game, though that contest was staged in New Haven. Every musical show which has shown any strength is on the \$5.50 bandwagon for the performance this week-end. The others are content with \$4.00.

The conspicuous exception among the managers is David Belasco. His trio of attractions remain at the regular holiday scale for both days. Sam H. Harris, Arthur Hopkins, the Selwyns and Arthur Hammerstein also refused to jump prices over the holiday top. The latter's "Thinks Me" at the Selwyn has been charging \$5.50 for box seats on Saturdays, but is making the price the same as the orchestra floor at \$4.40.

This week's scale increases are figured to take up the slack in business on Broadway for the past two weeks. The very week beginning of last week found a fairly good recovery before Saturday. On that night, however, a number of big sellers did not go "clean." Several cases of ticket manipulation were responsible. The treasurers had "on sale" tickets including the balcony in the agencies, who failed to make returns of unsold tickets until as late as a quarter to nine. Attraction managers yelled noting that the box office had turned away persons who asked for Saturday night seats all week.

Three premieres were offered this week. "Daddy Dimples" debuted into the Republic and "When We Are Young" at the Broadhurst, neither offering winning top prizes. "Rollo's Wild Out" opened at the PUNCH and Judy Tuesday night.

Last week's new attractions were marked with much brighter chances. Bonham and Bellish at the Greenwich Village theatre drew much praise for the work of the Yiddish star, Ami, who debuted in English, and the piece has drawn capacity since its mid-week opening. "Thy Name Is Woman" at the Playhouse has developed a good call in the agencies and the work of the star, Mary Nash, was also awarded wide favorable comment. "Jimbo," the new musical play at the new Apollo, has done well since opening, but its chances of registering are less strong.

Next week two new plays were lined up to Tuesday. "The Young Victoria," a dramatization of the young Daisy Ashford book, will follow "The Outrageous Mrs. Palmer" at the 11th Street, and "The Broken Wing" offered by Sergeant Albers, will follow "Opportunity" at the 6th Street.

A goodly number of attractions now on the list are none too strong, and traditions of considerable changing by Christmas are freely made.

Monday and Tuesday nights witnessed one of the worst slaughter (Continued on Page 25.)

NO MONEY FOR CAST'S FARES 'ADRIENNE' STOPS AT TRAIN

Show's Backers Fall Down and Washington Premiere Deferred—Expected All Would Be Well for Thanksgiving Opening.

"Adrienne," the Krellberg Producing Co. show, which was to have opened at Poli's, Washington, Sunday, failed to appear and forced a refund at the box office of over \$1,000 on the advance sale. The piece never left New York for its opening engagement.

After rehearsing four weeks the show was declared "wet" and arrangements were made for the company to leave New York Saturday, but upon the gathering of the cast at the station no one was there with the tickets necessary for transportation. It appeared to the people the backers had withdrawn or were "dry."

Further investigation failed to reveal any money in sight with the cost of production estimated at \$40,000.

Tuesday it was stated the matters of the management had been settled and the show was due to leave for Washington Wednesday morning, the premiere being scheduled for Thanksgiving afternoon. Reports were the settings were not finished and were held up because payment was not made. This was denied, although the scenery was still in the Dodge and Castle shop that afternoon, awaiting removal in the event that the management paid.

The piece was written by Seymour Brown and Al Von Tilzer.

Washington, Nov. 23. C. J. Harris, manager of Poli's Theatre, would not state why "Adrienne" did not put in an appearance. The opening is now set for Thursday (Thanksgiving Day) matinee. Harris said he believed the company was staying in New York for further rehearsals. Early in the week it was positively expected the show would be here for Thanksgiving Day matinee because of excellent advance sale for that date.

FIRST BIG ATLANTA GROSS.

"Irene" Will Take Down \$15,000 This Week.

Atlanta, Nov. 23. "Irene" will set the high mark during the current week, playing to \$2,500 top. The gross should go to \$15,000, with the \$5,000 advance sale. It's the first to come in here since the season opened that has gotten anything like big money.

LEFFINGWELL'S STOCK.

Cleveland, Nov. 23. With some slight George Leffingwell opened a season of stock at the Prospect Saturday with "Wedding Bells." It taken as an index of succeeding productions then Leffingwell will make a successful stay in his home town.

The various roles were in capable hands, the stage effects were above the average, and the whole entertainment augurs well. This was the first performance in stock of the comedy.

Next week, "The Outlaw Board." The personnel of the Leffingwell players include Leulah Foytner, Betty Wales, Myra Deane, Helen Travers, Frederick Arthur, Halbert Brown and Edmund Roberts, and George Leffingwell.

CLEVELAND STOCK.

Cleveland, Nov. 24. The new Prospect stock opened Saturday evening with the George Leffingwell Company in "Wedding Bells" at the Prospect.

In the company are Bettie Wales, Leulah Foytner, Halbert Brown, Helen Travers, Frederick Arthur, Myra Deane, Edmund Roberts, J. J. White is director, J. C. Finch, scenic artist, and Don McCurdy, treasurer.

"Not Tonight, Josephine" Ready. "Not Tonight, Josephine," adapted from a French farce of the same name, and sponsored by the Hutchinson Producing Co., Inc., is to open out of town within the month, booked through the Shuberts.

Edward Hutchinson did the score, Seymour Furth the lyrics.

Featured in the cast are Mlle. Purrie (Mrs. Hutchinson) and Ben Lynn.

GEST GOING ABROAD.

To London in February to Put on "Aphrodite" and Perhaps "Moses."

Morris Gest is arranging his plans for an extended trip to Europe. Together with several of his staff, he is due to sail for England in February and expects to remain overseas for about six months. Mrs. Gest will join him there in April.

The trip is designed to give him ample time to stage "Aphrodite" in London. The spectacle was originally produced in Paris. "Moses" may also be produced by him in association with Oscar Asche. This spectacle now current at the Century classes as a strictly American offering in point of its initial presentation and production. Two big Continental productions are to be brought back for next season's showing here.

W. A. Page, general press representative for Comstock & Gest, and Valerie Petrie, Mr. Gest's private secretary, will accompany him.

NON-SKID LEAD PENCIL.

Post-Standard Dramatic Writer Gets the Dope Mixed.

Syracuse, N. Y., Nov. 23. Despite the fact Robert Downing, the actor-evangelist, has been coming here for several seasons in "Ten Nights in a Barroom"—and, in fact, played here in that old-timer at the Rustable but a few weeks ago—Paul Saura, dramatic editor of "The Post-Standard," the Syracuse morning daily, gravely penned in his column last Friday that Downing would present "Uncle Tom's Cabin" at the Rustable the last half of this week, when the Downing anti-house play hits here on a return date.

This is the second time this season that Saura has seriously penned a line that set the Syracuse Nite-a-roaring. The first instance was in his review of the premier of "The Mandarin" at the Writing. Saura declared that Fritz Kreisler appeared during the intermission to render a violin solo. Kreisler was in New York that night. His only connection with "The Mandarin" is that he wrote the music.

Saura is the former state editor of "The Post-Standard." He was elevated to the dramatic desk shortly after the sudden death of Albert Yorke.

"UGLY DUCKLING" PRODUCED

Louisville, Nov. 23. "The Ugly Duckling," based on Hans Christian Andersen's tale of the same name, an uncommonly well-knit comedy of small-town life with a fairy motive that is much more than a peg on which to hang the sentiment, delighted three audiences here last week.

The play, written by Floyd Martin, of Louisville, and staged by the University Players under the direction of the author, does not follow the serious trend of the Danish writer, but has a novel ending which keeps the spectators puzzled until the final word has been spoken.

ACTORS' FUND BENEFIT.

The Actors' Fund of America has arranged for a series of benefits, the first of which will be held at the Century New York, Friday afternoon, January 21. The next will be held at the Forrest, Philadelphia Friday afternoon, February 4. The fund has also arranged for a benefit performance at the Auditorium, Chicago, April 1.

Benefits will follow in Detroit, Kansas City, Boston, Atlanta, San Francisco and Baltimore. The dates and theatres at which the fund benefits will be held will be announced later.

ADDITIONAL
LEGITIMATE NEWS
ON PAGE 25

AFTER PIRATES OF "MARY"

George M. Cohan Moves Swiftly Against Use of Title.

Information received in New York early in the week that the "High Jinks Musical Comedy Co." would present "Mary" at the Empress, Kansas City, resulted in rapid action against the alleged piracy from George M. Cohan and Arthur Hammerstein.

O'Brien, Malevinsky & Driscoll, for Mr. Cohan, immediately started action by telegraph to stop the show, which was listed to open Monday. The Producing Managers' Association and the United Managers' Protective Association also took action for both managers. "High Jinks" is a protected title owned by Hammerstein. It was later discovered to be the Jenks company, not "Jinks."

Kansas City, Nov. 23.

The Hi Jenks musical comedy, playing its 47th consecutive week at the Empress theatre this week, is presenting a camouflaged version of "Forty-five Minutes from Broadway" under the title of "Mary." Al Bridge has the part of Kid Burns.

Upon telegrams from New York a local daily refused to carry advertising on "Mary" as offered by the Jenks company.

RUTH MAYCLIFFE HERE.

Countess Du Buat Comes Over On Account of Clyde Fitch House.

Ruth Maycliffe, now the Countess Du Buat of Paris, visited New York incognito early this month to settle a legal matter covering the sale of the former Clyde Fitch house on East 40th street. Miss Maycliffe was the protégée of the playwright, and upon his death the house was bequeathed to her. Upon wedding Prince Borganza IV of Portugal, who was killed in the war, she arranged to sell the house.

She received \$500 as an option, the purchase price being \$55,000. The first purchaser was unable to go through with the sale. Richard Croker, Jr., moved in and arranged to buy it. The sale was held up by the first bidder, who placed a lien upon the house. This was withdrawn in court last week and the sale was consummated.

The former actress is said to have sold over a million dollars in American securities and turned the money into French francs. She complained to friends about losing \$5,000 francs when the sale of the house was held up overnight. On Wednesday of last week francs were quoted 17 for a dollar, and on the following date increased in value, a dollar purchasing but 16 francs. As Miss Maycliffe she appeared here in Fitch's "Gilda."

LEGAL FIRM'S UPTOWN OFFICE

Dittenhoefer & Finkel, one of the oldest theatrical law firms in New York City, have established an uptown office in the Fitzgerald Building, Times Square, with Mortimer Finkel in charge. The late Judge A. J. Dittenhoefer established the firm 65 years ago at its present location at 33 Broadway.

The late jurist will be remembered for his activities in the incorporation of the Actors' Fund of America and the passing of the copyright laws to curb the then extensively flagrant play pirates. In addition to this enactment in the Criminal Section of the Copyright Law he also procured a similar enactment in the Statutes of the State of New York.

FRANKIE MEYERS RESIGNS

Frankie Meyers, treasurer of the Liberty, has resigned and leaves the house Saturday. Meyers has been connected with the Liberty for 16 years, most of which time he was in charge of the box office and was considered one of the most expert treasurers on Broadway. He resigned following a disagreement with Jack Mayer, who represents the Lichtenstein estate.

Julian (Butch) Schlusstein, assistant treasurer, is due to succeed Meyers. The latter has received several offers but his plans are indefinite.

J. Callahan, treasurer of the Astor was replaced by Tommie Burke, of the Maxine Elliott this week.

PICTURES AT DUQUESNE.

Pittsburgh, Nov. 23. The Duquesne, closed for two seasons, opens Thanksgiving with the new policy of pictures. The house was recently leased by J. M. P. Harris, who has had a staff of workers remodeling the place for the past week.

SHOWS IN N. Y. AND COMMENT

"Alger," Central (34 week). \$16,354 the gross for its second week. Minus the \$10 premiere that gross is as heavy as first week. Lower floor filled, the draw being "smart."

"Bek," Park (6th week). This comedy not rated as a smash, but its pace at the Park has been satisfactory thus far. Gross around \$9,000 lately.

"Bad Man," Comedy (19th week). Little under \$12,000 last week; attraction picked up about \$400

"MANDARIN" GIVES UP.

Final at Princess Enlivened by Gun Play Episode.

"The Mandarin" brought its history to a close at the Princess last Saturday night after a brief two weeks on Broadway. The closing was decided on during the afternoon on Saturday. Herman Bernstein, who wrote the "Witty-Nerky" letters during the war, was the adapter and producer of the piece.

The closing down was not without attendant stirring circumstances. During the matinee when it was certain that the production would not go on after the night performance, the Shubert office instructed the management of the theatre to hold the scenery of the attraction until settlement of \$1,000 was made.

One of the women principals also had an interesting set-to with a process server who was trying to serve papers in a divorce action. Prior to the matinee she managed to elude service through the medium of a private detective bodyguard who pulled a gun in her defense, and after the matinee she made her escape from the back of the theatre via a ladder to 38th street through a restaurant. At the time for the night performance her husband, a musical director, appeared with the process server and a policeman in uniform and service was effected when the actress arrived at the theatre.

RANGE OF PRICES.

Kansas City Seals from Jolson at \$1.50 Down to \$2.25.

Kansas City, Nov. 23.

A peculiarity in the scale of prices for one house is noticeable in those used by the Shuberts during the last four weeks.

Al Jolson played the week at \$3.55 top, next came Guy Bates Post with the best seat selling for \$3.50. The following attraction, Nance O'Neil, in "The Passion Flower," only charged \$2.75 for the choice seats and this week "The Bird of Paradise" can be seen from the box seats for \$2.50. All prices include the war tax.

CARPENTIER SUED FOR \$2,500.

Lee Ephraim, an English vaudeville agent, made an application before Judge Manning in the Supreme Court, Brooklyn, Monday afternoon to be awarded judgment by default in a suit Ephraim has brought against Georges Carpentier for \$2,500.

Ephraim claims Carpentier owes him the \$2,500 for commissions for placing Carpentier for the vaudeville tour the French pugilist made some time ago in America.

It is alleged by Ephraim that Carpentier received \$4,000 for his performances on the tour mentioned. Ephraim asks for 5 per cent. of that amount. Decision was reserved by Judge Manning.

"MEET THE WIFE" READY.

Wilner & Rosenberg started rehearsals last week of "Oh, Pat," the new musical piece to be headed by Pat Rooney and Marion Bent.

"Meet the Wife," another production by the same management, opened in Plainfield, N. J., Monday. In the cast are W. L. Deming, Beth Merrill, Marie L. Day, Harry Lifford, Edith Lockett, Lillian Kemble, Charles Mackay, Frank Allworth, Harry Hamill. Max Figman directed the production.

Carl Helm, lately with the Century Roof is handling the publicity for the firm. He was with their "Magic Melody" last season.

GRAND OPERA TOUR.

The Prok Brothers, grand opera producers, have signed with the Grand Opera Choral Alliance to sponsor the organization in a series of performances throughout the country, starting Monday.

The entire grand opera repertoire will be offered.

over previous week. Classes with the best comedies offered this season.

"Broadway Brevities," Winter Garden (5th week). Has another month to go, then goes on road, shipped with the most of the last last week, grossing around \$10,000. "Call the Doctor," Empire (13th week). Has held its pace of around \$10,000 consistently most weeks, beating that figure handsomely and not falling under it. Has three weeks more.

"Daddy Dimples," Republic (1st week). New Earl Carroll comedy with Macklin Arbuckle. Opened Monday night.

"Enter, Madame," Fulton (18th week). This smash was one of the first to arrive of the season's productions. Continues a sell-out. Pace \$17,000 weekly. Better this week because of holiday.

"First Year," Little (6th week). One attraction not affected last week. Over \$11,000 in this small house. Regarded as a comedy fixture for balance of season or longer.

"French Leave," Belmont (34 week). Regarded as having a chance. Small capacity berth holds down possibilities of big takings. Pace has been around \$7,000.

"Gold Diggers," Lyceum (60th w. k.). Looks sure for two full seasons. Like "Lightnin'," business continues at capacity. \$14,000 last week.

"Good Times," Hippodrome (16th week). (Gross last week ran to \$42,732, which is somewhat under pace traveled this season. Figures to reach big figures again this week with Thanksgiving crowds present.

"Greenwich Village Follies," Shubert (13th week). Had going of early part of last week knocked gross down about \$1,500. Takings went to \$20,000, however.

"Hi! Moon," Liberty (4th week). Slipped last week, getting around \$15,000. Figures to stand up until first of the year, when a new attraction likely to succeed.

"Hitchy-Koo," New Amsterdam (6th week). Business has held up here strongly, cast changes making little or no difference. Over \$24,000 last week.

"Moneybags," Casino (12th week). Has slipped lately from the excellent business of first two months. Recovery predicted since attraction classes with the best of the musical offerings.

"Irene," Vanderbilt (33d week). Started its second year with astounding strength. Demand appears to be unlimited, and what agencies do not sell, box office has no trouble in disposing of.

"Hello, Lester," Cort (6th week). Title changed from "Jim Jam Jams" because of threatened injunction suit by publication of that name. Hurt a little last week; gross around \$14,000.

"Jimmie," Apollo (3d week). Opened Wednesday last week, getting \$12,000 in four days at \$5 top. Comment of reviewers mixed, which shows draw of piece better than opinions.

"Just Suppose," Henry Miller (4th week). This comedy should stay for a run. Not in the big money class, but is generally well liked.

"Kissing Time," Astor (7th week). Traveling along at pace set when it moved over from Lyric. About just getting by.

"Ladies' Night," Fitting (16th week). Consistently good draw of this farce should keep it in for best part of the season. Night business big.

"Little Old New York," Plymouth (12th week). A success, though not getting big money. Gait has been around \$12,000 weekly. Ought to stand up at that pace for good run.

"Lightnin'," Gaiety (11th week). Hitting capacity and no falling off in sight. Around \$14,000 last week, which is capacity, without extra performances.

"Mary," Knickerbocker (6th week). Running very close to "Tip Top." A new record may be made here, too, this week with boosted sale.

"Meanest Man in the World," Hudson (7th week). Business last week for this smash showed a jump rather than falling off, as was the rule. Gross went to \$14,400.

"Moose," Century (6th week). Great spectacle commanding plenty of attention. Business around \$24,000 mark. This week's holiday going should again easily send it over the \$30,000 mark.

"One," Belasco (11th week). Got \$2,700 last week. Has three weeks more to go.

"Opportunity," 44th Street (18th week). Final week; run slightly longer than predicted. "The Broken Wing," which has been waiting for an opening and which impressed on the road, succeeds next week.

"Outrageous Mrs. Palmer," 39th Street (7th week). Final week; given to Chicago. Show drew attention, but only fair business. "The Young Villains," dramatized from Daisy Ashford book, succeeds next week.

"Pitter Patter," Longacre (6th week). Has been holding to little over stop limit added by heavy (Continued on Page 25)

The cast mirrors some of the simplicity of the story in the presentation of stock production, but it convincingly pictures the author's play as a dramatic work of sincerity and accomplishment and worthy of a completely finished performance. *—Graham*

INSIDE STUFF

ON LEGIT

The statement made at a recent meeting of the Actors' Equity Association that it is paying a tax of 50 cents yearly for each member has caused discussion among those who know what former theatrical societies allied with the labor movement paid for their members as a per capita tax to the American Federation of Labor. That was one cent or one and a half cents a month, never more.

Calculating that the A. E. A. has 3,000 members, and that the Chorus Equity has 3,000, with the 165 members credited to the Vaudeville Branch, both of the latter in the Four A's, also, the gross membership of the three organizations is 12,000, which would give the A. F. of L. \$6,000 annually from the theatrical playing end. At one time it was said in the past the per capita tax of the Federation was 1/3 of a cent per member.

DeLynn in "Agar" at the Central receives \$2,500 weekly from Comstock & Gost. The show is an expensive one in salary list. Lupton Lane, also from abroad, is on a \$150 weekly salary. Frances Cameron, American prima donna, receives \$400.

The mask maker of the "Greenwich Village Follies," now at the Shubert, who is named Benda, and attracted large attention to his mask making work of that show, asked Charles B. Cochran, the London producer, \$25,000 for five masks similar to those worn in the "Follies." Cochran compromised with him. Benda asked John Murray Anderson \$12,000 when Anderson told him what was wanted for the "Follies." This was finally reduced to a weekly royalty upon Anderson holding out alluring promises of what fame the "Follies" masks would bring to the maker of them. It turned out to be true, for the masks in the "Follies" have been written about in any number of dailies, weeklies and monthlies.

Anderson called last Saturday on the "Olympic" to put on "The League of Nations" for Cochran at the Oxford, London. Anderson's guarantee for five weeks abroad is \$10,000. The 12 American show girls taken over will receive 50 pounds weekly, English money. "The League of Nations" will be built around five scenes furnished Cochran by Tommy Gray. Three are from the present "Village Follies" Tommy wrote. Cochran wanted Gray to go over with him, but the author vetoed the idea and accepted a cash payment of \$5,000 for his royalty rights. Two or three other scenes will be placed in the London show from Anderson's "What's in a Name" production, that lived a short while over here.

The Nora Bayes show, "Her Family Tree," is said to have represented \$70,000 of Miss Bayes' own money, before it saw the light in Detroit. The author of the piece, Al Weeks, is a Detroit newspaper man. The show received a fine reception, if not an ovation, in Weeks' home town, but the reports of the performance did not uphold the local opinion. Miss Bayes is said to have sent out a call for aid shortly after the opening, with various reports arising thereafter concerning the future of the piece.

John Curt has modified his production arrangements. Hereafter he plans to put on but one show each season, concentrating his efforts on that piece, which will go on tour with the original cast as nearly intact as possible. When the current "Jim Jam Jams" starts touring that policy will be used. The success of attractions offering Broadway casts brought about the decision on Curt's part. This season he has one company of "Listen Lester" out. That the show has not fallen under \$14,000 weekly has been laid to the strength of the cast.

Maude Brookes, who made such a hit in "The Power of Darkness" at the Theatre Guild last year, is only 11, and this year had not landed the kind of work she wanted. She was beginning to despair of doing when this week Augustin Mclough, who wrote "Officer 666" and "The Meanest Man in the World," saw her in the hallway outside an agency and immediately rushed up to her without knowing who she was, declaring she was the girl he had been looking for for the last ten years. Mr. Mclough thinks a vaudeville sketch with a child part as a lead is the best thing he has ever done, and he wants Miss Brookes to play the part. For ten years he has been unable to find anyone who could do it.

Thomas Dixon has determined to give up writing for the stage for the present and devote himself to a new movie. Following the ill-starred venture with "Robert E. Lee" in the south, the writer has decided to employ his time on a sure thing and leave theatre production to the regular showmen. Dixon's novels generally go into the "best seller" class and return him from \$50,000 to \$100,000 each.

"Robert E. Lee" turned up a net deficit on tour, to which was added nearly \$2,000 to get the company and production back from New Orleans, where it closed. Mr. Dixon believes from his experience with the "Lee" play that many southern cities are losing their old-time character. During the war many lost their identity owing to the influx of foreign-born industrial workers, many of whom remained and turned to farming and commercial life.

The author, himself a southerner, attributed the failure of his "Lee" play to draw uniformly to this condition more than to the hardship which the south is undergoing because of the low price of cotton, although that also is a condition which operates against profitable playing in the territory, topped, of course, by high railroad rates.

Perhaps the champ excuse given by the Actor's Equity Association to a manager (not a member of the Producing Managers' Association), who asked for fair play has come to light in reference to the summer stock season in Washington. D. C. Lou Bell, author and critic, conducted the stock. An actress wired him, asking him to use her for leads. The message stated she needed the work. Bell, to place her, was compelled to give notice to the leading woman then appearing. Two days before the latter's time was up a second telegram was received, saying the engagement was off.

Mr. Bell placed the case before the A. E. A. After several weeks Bell was informed the woman could not be found. The actress was in a Broadway play, then in its third week, and is still running, the actress playing one of the leads. When this was called to the A. E. A.'s attention Bell was informed "Miss ——— had not paid her dues and therefore was not entitled to Equity protection."

Mr. Bell was on the stage for a time. During the stock season he played 11 out of the 26 weeks of the season, though being unable to meet the salary demands made by players to whom he offered the engagement. During the actors' strike he was on a Washington daily and came out strongly for the actor's side. Given carte blanche he editorially took up the banner for them while the other capital papers had an opposite view. Another difficulty during last summer's season, when an actor left upon showing a telegram calling him to rehearsal, was not adjusted, even after it was shown the producer never sent the wire. Mr. Bell feels he hardly got equitable treatment, even disregarding his support during the strike.

Bert Savoy (Savoy and Brennan) was recently introduced to C. B. Cochran, and he greeted him effusively on the street. "Oh, ain't you the gorgeous manager. Other English managers have been here and they were quite complacent. Heavens, Mr. Cochran, you are lifting everything around here but the Statue of Liberty."

The comment partly referred to the exceptional quantity of publicity which the English manager has been given during his visit. Cochran through his connection with the Dempsey-Carpenter bout and his theatrical interests has been ready "vamp" for the dailies. That applies to English newspapers as well. The odd feature of it is that Cochran has no press agent here nor over there.

Tentative plans call for "The Rose Girls" reappearance in New York. Dec. 22. Lee Shubert is reported interested with Dr. Abraham Gostel, the producer, the former buying in a quarter interest at \$1,500.

Evidence of how the news of a hit travel arrived in New York via mail this week when Col. Hinton, manager of the Globe, received a letter addressed to the house from a banker in a western town. The banker

NEWS OF THE DAILIES

In a symposium published Nov. 22 by the World the responsibility for the scanty clothing worn by women on and off the stage was blamed on women by Ann Pennington. Delysia declared she would rather play for women than "manly men" and Martha Lorber said dressing was a matter of having or not having a good figure. "A six e.d. ankle peering from a sea of billowy lace," declared P. Siegfeld, Jr., "is much more satisfactory to the artistic eye than a bare limb."

Charges of homicide against the owners and an employee of the Catherine street theatre, where six children lost their lives in a fire Nov. 14, have been withdrawn. Misdeemeanor charges of admitting miners were substituted. The men are Max Schwartz and Barnett Weinberg, owners, and Joseph Poland.

Millicent Hanley was about to make her first appearance in a star in "Ten for Three" at the Court, Wheeling, W. Va., when her mother's illness forced her to cancel. While she was speaking to the manager of the occurrence her mother died.

Lillian Russell, in applying to the court for an order granting \$10,000 from the estate of Anna Held to erect a monument, testified that the deceased's daughter, Liane Carrere, and her mother had been estranged. This was indignantly denied by Anna Held, Jr.

George Baklanoff, the Russian tenor, made a spirited reply to charges he was immoral by fighting against him by a Chicago clergyman. Riccardo Martin and Mary Garden also came to his rescue.

Gaiety Theatre, 235 Bowery, has been closed by the Fire Department. License to continue was given the Central Opera House temporarily pending investigation.

To prevent litigation with the magazine of the same name, John Curt will change the name of "Jim Jam Jams" to "Hello, Lester."

Francine Lawrence has signed with Sam H. Harris to star in "Nice People," a new comedy by Rachel Crothers.

William Faversham announces he has an original play by Mark Twain, which he will later present.

Charles McNaughton has introduced a corky song into the second act of "Three Live Ghosts."

A. H. Woods has accepted a new play by Montague Glass and Jules Eckert Goodman.

Doyle and Dixon have joined "Hitchy Koo" at the New Amsterdam.

The Olive Thomas auction brought in \$20,000.

CRITICISMS

Samson and Delilah.
(A three-act play by Sven Lange, presented by Arthur Hopkins at the Greenwich Village Nov. 17.)
Mr. Ben Ami surely made a strong impression on his audience. World.
Ben Ami's face is the kind of mask for which all the tragedies of the world have been written.—Times.
There are moments in the second act which are dazzling.—Tribune.

Jimmie

(A musical comedy in two acts presented by Arthur Hammerstein at the Apollo Nov. 17.)
Francine White is doing the very best work of her career.—World.
Miss White was remarkably luminous.—American.

Informed the manager that he was going to spend Thanksgiving in New York and would arrive Thursday morning. Would the theatre manager kindly secure seats for him during his stay in town, which would be until the following Saturday night. What he wanted was "The Hat" for Thanksgiving Day matinee, "Enter Madame" for that evening, "Tip Top" Friday evening, "The Bad Man" Saturday matinee, and "The Gold Diggers" Saturday night. Some list!

The battle that William Moore Patch threatened Geo. M. Cohan with over a scene in "The Meanest Man in the World" may prove a fiasco after all. The joker is that Franklin Ardell has entered the lists and joins the scene in question, he having placed it in the "High and Dry" show while with it. Patch, according to Ardell, promised to pay for his rewriting but as yet has not done so, although the new musical version of the piece, "It's Up to You," is said to contain the script. Ardell has given the matter to his attorney, and says that Patch cannot claim what he hasn't paid for.

Everybody that dabbles in stocks around Times square had the blues this week in spite of the minor recovery Monday and Tuesday. There was one notable exception in the case of a legitimate producer who was in the market deep on the short side. He is William A. Brady, and his interest was said to be in Crucible Street. But even he was not so entirely cheerful. Brady is said to have sold Crucible when it stood above 120. It got down to 55 Nov. 20, when his paper profits represented more than \$50 a share of the 1,000 shares he held. It is no easy matter to cover so large a block at the bottom without running the price, so Brady was between the devil and the deep sea. He is said to have remained short the whole week, determined to "ride it out." Even if he covers at a low price, Brady will scarcely get out even. He is said to have been hooked for a round sum when he sold against the long bull market of 1919.

FOREIGN REVIEWS

LE RETOUR.

Paris, Oct. 22.
Two important Parisian playwrights—Count Robert de Fiers and Francis de Croisset—have created a comedy for the Athenes. In three acts and a prologue it is a post-war play of a brilliant kind, but not particularly new as an idea. It would seem to me, on the square, it is inspired from a piece by a newcomer, seen last season at some independent theatrical society. It is rich in situations, with plenty of movement, and should suit the local public. I doubt if it would survive exportation. Like the discount value of human depreciated since the armistice? Personally I cannot congratulate the authors for reviving this after-the-war controversy, though their hero is a material man who comes back and doesn't want to hear any more about army life. The story is quickly told. All his friends are pleased when Jacques returns home, though his wife is disillusioned. During their separation she has assumed new habits and become enfranchised; she is more independent. This is the beginning of a series of misunderstandings. Colette insists on going out in society. Jacques prefers his slippers and a pipe. Another young officer is ready to replace the husband, and the latter is almost willing to accept a divorce. At least he pretends so. But he is jealous, and resists. He would even dispute his wife with the new flirt, and they almost come to blows. Then they exchange impressions, realize they have suffered the same privations during recent hostilities and were companions in the terrible war (as depicted in "La Captive"). Instead of a duel the women shake hands and the young lieutenant promises to disengage Colette at first is outraged at not being consulted, but finally realizes the danger she has run, and asks for pardon, falling into her husband's arms, to the relief of the audience. The comedy is not particularly well acted, though Marthe Rogee, O. K., while Jeanne Chetret is amusing as a mother-in-law. "Le Retour" is a mixture of farce and romance, without adding any laurels to the two authors' literary houses.

L'APPASSIONATA.

Paris, Oct. 23.
In writing this four-act comedy produced at the Porte Saint Martin with a certain success Pierre Fronda would appear to have been inspired by the reputed early relationship of Gabriel d'Annunzio and the Italian transalpine La Duse. But he has secured us this is not the case and the latter part of his play gives the lie to this supposition. The first act opens in a painter's studio at Montmartre, and the artist's existence is painted as jolly. The poet Spiffant (P. Magnier) visits this atelier, accompanied by Blanche Banelle (Jane Marne), the actress who plays the principal lady in his piece. They meet Pierre Langer (L. Gauthier) and his little friend Charlotte (Mme. Syvile), and are induced to go to Rome with Spiffant, who is having a new work produced there. In the second act we are in the dressing-room of Banelle on the night of the premiere. The friendship between the poet and his actress is not always cordial. They have frequent disputes and violent scenes of jealousy, followed by happy reconciliation of short duration. This evening Banelle is nervous, and reproaches Spiffant for past quarrels. The poet becomes angry, and when threatened by the actress, who holds a revolver at him, he talks of killing his mistress and committing suicide.
There is another terrible scene of jealousy; they decide to part. Banelle arranges to meet another lover, while the poet consoles his misery to

Langer, who enters to offer his congratulations on the success of the play. Charlotte takes pity on Spiffant, and with Langer persuades him to take a trip to Sicily. A few weeks later Charlotte has become the mistress of Spiffant, whose talent she admires. She regrets having deceived Pierre Langer, for she still loves him sincerely, whereas with the poet it was a case of passion. Beethoven's "Appassionata" symbolizes the situation. Charlotte confesses her preference for the Italian poet, and Pierre understands he is in the way. Before his departure, however, he extracts a promise from Spiffant that he will never forsake Charlotte. But the poet soon grows tired of the simple girl, and we learn he has abandoned her six months after, returning to live with Banelle. This is explained by the reappearance of Langer, who having ascertained Charlotte died in Naples of a broken heart and abandoned, calls on Spiffant to demand an account of his treachery. This proving unsatisfactory, he strangles the poet in the presence of Banelle, who falls over the body unconscious. The role of the actress is somewhat heavy for Jane Marne, but she makes good. This clever comedienne has made wonderful progress since the days when she debuted at the Bouffes du Nord under the management of Abel Blomet. Unfortunately for the troupe some good effects were lost by the audience laughing in the wrong place. *Kendrew.*

LE SCANDALE DE DEAUVILLE.

Paris, Oct. 25.
The revue writers, Rip and Rigot Gheous, now as well established as Rip and Bouquet, have offered at the Capucines a clever satire on modern French society.
"The Scandal of Deauville" is not one relating to card sharp, gamblers or inflated hotel prices, but the story of a domineering who had the audacity to fall in love with one of her wealthy protectors.
Gheous was also attached to an old aristocrat, Marquis de Tossel, and a girl, the elegant but stony-broke Mirka, who was expecting a fortune when his aunt died.
But while doing the season at Deauville Gheous spends all her time with Gordier, resting in her villa or shrimp-fishing on the sands like any simple maiden to the disgust of the fashionable crowd, who change dresses six times a day and gossip in the casino.
Mirka is dishonored. Tossel astounded and the other ladies of that clique even decline to return Gheous's salutes when they meet. She has dishonored the profession by too marked attention to the man she loves.
However, she realizes the gravity of her fault before it is too late, and resumes her existence with Tossel and Mirka, who, in the meantime, has come into his fortune. But it was a near touch, for even her maid had threatened to resign her apron, not willing to work in a house where a couple really showed mutual affection for each other. Gheous grows nervous, and Gordier becomes exasperated, so they part, and Gheous's companions are assured she is once more on the right path.
This satirical comedy is full of good things, though hardly fit for exportation. Madeleine Carlier as the offending domineering, Manager Berthe as Gordier, Louvigny as the hanger-on, Marguerite Derval and Pierade act well in this little Parisian gem. *Kendrew.*

LE SOUFFON

Paris, Nov. 5.
This one-act comedy by Paul Bourget, a member of the French Academy, elicited interest in the literary work on its production Oct. 20 at the Comedie Francaise. The story appeared last year in a local magazine, but it is not one of Bourget's best works.
Philippe throws up a position in the government service to devote his time to painting, and finally marries his model, a girl with a past. She has reformed, however, and her former fault was slight compared with the intrigues of some folks in high society. His mother is disgusted and refuses to receive Philippe's wife. She is anxious to see his two children, born of this union, but her son declines to allow them to visit their grandmother without his wife. He even suspects his mother's conduct was not exemplary years ago, until she is able to prove the contrary by hiding him behind a screen and talking to the supposed former lover.
This terrible suspicion (hence the title) nevertheless renders Philippe's mother more tolerant and she consents to receive her daughter-in-law, fearing the grandchildren might later also suspect their mother. A nice little moral story well told, but hardly worthy of the House of Moliere.
Mme. Dux as the grandmother, Desjardins as her supposed former lover, Alexandre as Philippe, and Mlle. Guindal as the wife and former artist's model, play their roles satisfactorily. *Kendrew.*

REVENUE MEN AFTER SPECS

San Francisco Collector Starts Checking Up Brokers.

San Francisco, Nov. 22. For those who are playing the part of "theatre ticket scalper" this city has new and added perils. The latest action to be taken against the scalper came last week, when the office of Justice R. Wardell, collector of internal revenue, opened "war" on the alleged law violators.

Theatre ticket profiteers refuse to discontinue their activities as the result of a recent decision handed down by the District Court of Appeals which declared against the proviso in the city charter on licenses and brought about a decision that all scalpers found guilty in the lower courts may appeal.

Since Charles Bray (Orpheum) commenced his campaign against the scalpers he found much aid in Collector Wardell, who has personally investigated the activities of the scalpers which resulted in several of the dealers being taken into custody.

The order of the Collector of Internal Revenue requiring marking of scalper tickets makes the detection of tickets sold by them an easy matter.

MAY YONE HEADING SHOW

Going Out With "Marrying Mary," Produced on Coast.

San Francisco, Nov. 23. May Yone is to be sent out at the head of "Marrying Mary," that will be sponsored by John J. MacArthur. Ned Doyle has been engaged to produce the show and Paul Ash will provide the music. It will have about 10 principals and a chorus of 12 girls.

The show will probably open the early part of December on the one-nighters before trying the larger cities.

ORPHEUM, SAN FRANCISCO.

San Francisco, Nov. 22. The Orpheum right now has the best bill in weeks with Kitty Gordon topping, followed immediately by Jack Wilson assisted by Frank Griffith and Vera Beresford. Miss Gordon, after more than a year's absence, showed marked voice improvement. This combined with dazzling gown creations and a neat song routine brought astounding applause. Marvel scored individually with exceptionally fine dancing. Following in next to closing position Wilson in whiteface brought continuous laughter with his joking talk on preceding acts and injected comedy. Miss Gordon's appearance in a picture travesty along with Wilson and his assistants made a tremendous hit.

Tony Hunting and Corinne Frances in "The Flower Shop" wound up to a good hand on his smart dancing and her banjo accompaniment. Their talk in the shop which was moderately sprinkled with laughs. Rae Henson Ball and Brother received fine appreciation for violin and cello offerings. John and Nellie Olms with clever patter and magic stunts succeeded in holding the audience in at closing. Nelson proved a bit the first half with versatile and lightning dancing. The Three Weber Girls are attractive and received a nice hand for acrobatic neatly offered in opening position following a rather indifferent impression act with a song beginning. Here their gowns were below the class of the act "Mardi Gras," last week's headliner held over, was only moderately received.

An unexpected feature came when at the close of his act Jack Wilson solicited the public's aid in bringing about lower railroad fares for performers if theatres are to survive and maintain the high standard of vaudeville. Jack Joseph.

"MY CELLAR"

A Bit of Bohemia in the Heart of SAN FRANCISCO

AT THE GRIDDLE

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58 SUTTER STREET

SAN FRANCISCO

NO POLICY FOR CURRAN

Many Offers Made Now Holder of 25-Year Lease.

San Francisco, Nov. 22. The deal closed a couple of weeks ago whereby Louis R. Lurie becomes the new owner of the Curran in place of Homer F. Curran, when the new lease becomes effective in September, 1931, involves over a million dollars in rentals on the 25-year lease.

What the policy of the house will be under the new management has not yet been decided. Several producers of legitimate attractions on the coast, as well as picture producers, are negotiating for it.

Lurie, who formerly owned the Histo in this city, is not associated with any one and is the sole owner. He will leave for New York shortly.

LOEW'S CASINO.

San Francisco, Nov. 22.

The show at the Casino is an exceptionally strong one, leading more towards laughs than anything. "Just Out," written by John P. Medbury, was given its initial presentation by the Will King company and, unlike King's previous offerings, it has a plot out of which many comic situations are obtained. The dialog sparkles with wit and humor. In fact, some of the talk was too bright for the Sunday audience.

The Will King company fell on the good material like a pack of hungry wolves on a fat deer. There are several new and splendid bits as well as lots of good business that secured laugh after laugh. The set is a beauty parlor, being constructed so that it appears to be a basement shop with glass windows, giving the illusion of looking out on the street, and big enough to show only 12 feet and less of the pedestrians. An outstanding feature is where a girl in red stockings walks three-quarters of the length of the windows and stops. Then comes a girl in white stockings, followed by a girl in blue ones. King, Dunbar and the proprietor of the shop (Will Hayes) come to attention while the girls march by to the time of the drum beats. This had the house screaming.

The book tells of a couple of rogues, proprietors of a beauty parlor which is not all that it should be, who, finding they are about to be brought into the folds of the law, look around for a couple of "fall guys" to take the blow when it falls. Their choice lights on they and Mike (Will King and Lew Dunbar), who are "Just Out" after doing time for various offenses. A good climax is reached when at the finish they and Mike resolve to go straight and decide to take the \$10,000 contained in the safe to help tide them over the "straight and narrow." They ask if he should take the checks, to which Mike replies, "Have you no honesty left?" But when informed that the checks are properly indorsed, Mike says, "Certain, I take them." The other principals enter singly and silently witness the attempted robbery, and as a detective steps forward to take they and Mike into custody, a guard from an insane asylum enters, recognizes the detective as an escaped lunatic and takes him away. The usual girl numbers were interpolated.

"Just Out" is easily the most original and best of the King offerings to date and would make an excellent vehicle for a burlesque show on the first week.

The vaudeville is opened by Sinclair and Gray, a couple of attractive girls on bicycles in full stage, who precede their bicycle stunts with a song in "one." Though possessing pleasing voices, it is the work on the bicycles that counts for a nice hand. Fox and Mayo, programmed second, were out of the bill at this show. P. Caravan, appearing in their stead, registered a bit of the vaudeville section with her fine operatic singing.

A school act having seven people billed as "The District School," depending on how for their big laughs, but otherwise containing good entertainment, went over exceptionally big. They conclude with jazz orchestra, laying following some good singing and dancing specialties. Jack Polk was slow in getting his audience, but finally got 'em for his laughs with familiar gags and prohibition talk. He exits on a patriotic recitation for big applause. Joseph.

FRISCO NOTES.

San Francisco, Nov. 22.

Ben Giroux, advance agent for the Royal English Opera company, arrived in Oakland last week after a lengthy season with the company. Giroux piloted the company on the initial lap of its transcontinental tour, which will conclude with four weeks in Boston next month. Announcement of his successor has not yet been made by E. L. Lincoln, the general manager, who is now traveling with the company in eastern Canada.

Del R. Lawrence and Vilma Stock, who will play "Where the River Shannon Flows" for several weeks on the road into Phoenix, Ariz., where they will open a stock engagement, started in Oakland last week. In the company are Raymond Norbert, Alf Layne, Daisy Davis, Ruth Stone, Billy Lewis and Eddie Mitchell. Mitchell retired from the company at the conclusion of the Oakland engagement.

An Oldsmobile belonging to Mrs. Ella Herbert Weston was stolen last week from in front of Loew's new State theatre in Oakland. The auto, valued at \$2,500, was covered by insurance to the extent of \$1,500.

"It's a Beautiful World," a new song written by a couple of local boys, has been published by Al Pogue of "The Dungeon" fame. The song was the feature number in the King show at the Casino last week.

In addition to his other ventures John J. MacArthur of Ye Liberty in Oakland has taken over the Claremont Riding Academy, a fashionable riding school, and is making plans to turn it into something out of the ordinary. The academy will be officially opened with a horse show at which MacArthur's stallion "Shield Mountain" will be exhibited. Frank Hall, the lion tamer and horseman, will be in charge of the management of the academy.

The Majestic, in the Mission district, has reorganized its stock company, with Florence Priny, Katherine Wayne and Martha Hebl at its head.

Dorothy Van ("Flirtation") was presented with a special badge for her speechmaking activities prior to last election for better salaries for San Francisco police officers.

The name of Maude Amber was added to the list of those whose signatures are said to have been forged in a series of bad check transactions which resulted in the arrest of Mrs. William Grange.

Peter Wilson, manager of Clunie's, Sacramento, who has been on the sick list for the past three weeks, has fully recovered and is back on the job.

Charles Nelson arrived here from the east last week and was added to the staff of the Broadway Music office here.

Moss Gumble, who spent several days here, left last week to visit the cities in the north on his way back east.

Ben Fuller, Jr., has booked Gardner and Revere for an Australian tour of the Fuller circuit, to sail Nov. 25.

Myrtle Victorine has been engaged for "Hello Alexander." She joined the show at Bakersfield last week.

Al Jones is due here in March with "Sinbad."

Theodore Carl of opera fame is spending a few days here.

Aspiring singers will be given try-outs under the direction of Theodore Bendis, the new music leader at the Alcazar.

Jacob R. Probstel, of the Elwyn Concert Bureau, who is in charge of the western tour of Pavlova, arrived here last week.

Donald Cooper, son of a millionaire family, was in court here last week on a charge of assault filed against him by Florence Kennedy, one of the girls in the revue at Tait's. The case was continued another week. Miss Kennedy claims that he lured her to an apartment house under pretext that she was to meet his mother and then attacked her.

Nelson and Chain have joined "Frisco Notes."

"Pep," an amateur show put on for the benefit of the American Legion and the Allied Flyers in the East Bay district, opened Nov. 11 at Ye Liberty for the week.

Del R. Lawrence, Vilma Stock and company, who are playing on route to a stock engagement in

Phoenix, Ariz., are in Oakland this week doing "Where the River Shannon Flows." The show replaces "The Little Whopper," which was cancelled. Both Lawrence and Miss Stock played stock engagements in Oakland some time back. Eddie Mitchell has joined the Lawrence company as a manager.

Al Bruce, who recently returned from Australia, where he produced musical shows on the Fuller Circuit, has succeeded Fred Ardath as principal comic with Bob Albright's revue at Pantages' Broadway theatre, Los Angeles.

Rupert Drumm, who recently directed the Republic stock company here, will replace Harry Van Meter at the People's, Sacramento.

Dick Miller has moved his dramatic company into winter quarters at Santa Maria after closing his tent show in Richmond.

Don La Dean has retired from vaudeville and has opened a dancing school in Oakland.

First Fish has taken over the management of Marquardt's cafe and will inaugurate a new revue commencing Nov. 23.

Pasquale and Powers on the Loew time are playing a two weeks' engagement at Tait's cafe.

C. A. Grissel will assume the management of the State theatre in Sacramento, succeeding Alex Kaiser.

Jack Tripp has been appointed manager of the new Modesto theatre in Modesto, which is scheduled to open with pictures and vaudeville Dec. 11.

J. Brandon, theatre owner of Phoenix, was a visitor here last week.

Ted Maxwell and Virginia Chester arrived here last week from New York and will join the Ferris-Taylor dramatic company.

Theodore Bendis has assumed the direction of the orchestra at the Alcazar, replacing D. C. Rensbrook.

The theatre managers of San Francisco aided the women to secure the adoption of a city charter amendment to raise their wages here last week, inviting the women's committee to send four-minute speakers to every playhouse in the city. The managers also used slides supporting the amendment which carried.

PANTAGES, SAN FRANCISCO.

San Francisco, Nov. 22. The Pantages bill this week is above par.

"Hercules" is an attractive girl act of unusual caliber and closed well. Don Whitehead a nut comic with ad libbing talent, knocked out an undisputed hit and should go even bigger on the big time.

Edna Earl Andrews in "Paint and Plaster" was a dramatic sketch fairly enacted and found some favor, while Wilson and McEvoy a couple of fifty chaps with bright comedy talk, both possessing good voices, registered.

Charles Morrell and Grace Harris waste their efforts trying for laughs on old gags. She makes a stunning appearance and he is a good timer. Their singing carries them over. Fulton and Mack opened with the usual routine of head and hand balancing. Jack Joseph.

TRIXIE FRIGANZA'S CLAIM.

San Francisco, Nov. 22. Contending that salary amounting to \$1,000 due her for her part in "Poor Mama," which was produced on the Pacific Coast last year, Trixie Friganza last week filed suit in the Superior Court against Thomas O'Day, San Francisco theatrical producer, for this amount.

Edna Goodrich, heading her own company, opened last Wednesday at the Navy for 12 nights, with "Sleeping Partners."

Although the lower floor was nearly filled, the cash gross showed only a little over \$200 on the opening night.

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Subterranean Prison with "Trustees" in Service
At 6 Post-Ed. Under of French

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SAN FRANCISCO

DEIRO'S COAST REVUE

Organizing in San Francisco for Brief Tour.

San Francisco, Nov. 22. Deiro is organizing a revue which will play six or seven weeks on the coast at \$1,500.

It will be known as Deiro's Revue with himself heading the show. Fred Giesen is laying out a route which is scheduled to open the second week in December.

Several of the principals and chorus from "The Little Whopper," which stranded here recently, will be in the revue.

The accordionist intends going East following the coast engagement of the revue, where, after making records for the Columbia company, he will again return to this coast to launch another big production.

LOEW'S HIPPODROME.

San Francisco, Nov. 22. The Hippodrome this week has a poorly balanced and inferior bill, opened by Morrell's Toy Shop presenting a dozen well trained dogs. This proved the most entertaining number of the show.

"Little Big Girl" is a routine of familiar kid stories finishing with an unnecessary and unwarranted speech did only fairly. Florence Henry and Co. in a comedy sketch entitled "The Real Remedy," containing lines of human interest passed along quietly.

"Follow Me Girls" with Harry Carr as a good Hebrew comic held up as a passable job. Helen Miller next to closing did as well as could be expected in this spot with her xylophone selections. Olive Tell in "Clothes" was the picture feature. Business was capacity. Jack Joseph.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment.

Jimmie Hunney; Archie Gotter; \$754.25.
Jimmie Hunney; Howard Johnson; \$754.25.
Joseph A. Sunkist; J. Kemp; \$229.37.
Beverly Rayne Bushman; Store Bros.; \$514.54.
Theatrical Candy Co., Inc.; G. W. Faber, Inc.; \$407.75.
Travelers Club of Long Beach, Inc.; Park & Tilford; \$1,200.11.
Grossman Pictures, Inc.; Travelers' Ins. Co.; \$245.20.
Anderson T. Nord; A. Hopkins; \$932.93.
Walter Hart; Harry Collins Inc.; \$1,348.47.
J. R. Wood Co., Inc.; L. Park; \$254.49.
John D. Williams; I. Gordon; \$110.20.
Charles Emerson Cash, Inc.; F. R. Linderman; \$272.20.
Elm Costume Co., Inc.; D. H. Edmund; \$107.50.
Supreme Photo-Parts Co., Inc.; Plaza Music Co.; \$772.93.
Herbert Brown and Herbert Brown Film Corp.; L. J. Schenck; \$12,261.53.
Theatrical Candy Co., Inc.; Charns Co.; \$394.63.
Bankruptcy Petitions
C. H. S. Costume Co., Inc.; Madison; \$1.
Yankee Photo Corp.; 1424 Broadway.
Madison Costume Co., Inc.; 127 Madison at
Attachments.
Reidraft Pictures Corp.; William L. Ruppert et al.; \$2,250.

FRISCO'S RIVOLI CHANGES.

San Francisco, Nov. 22. D. B. Markowitz and A. N. Jackson are reported to have paid \$100,000 to secure the six-year lease of the Rivoli from George Mann and Howard Shochan.

JOHN J. MACARTHUR (Oakland)

OFFER

America's Finest Light Opera Company

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Indefinite De Angelo and Company of 15

Medical Director Max Bruck

New Touring United States and Canada.

GEORGE F. MOORE and "A. (S)."
"Fidgety Fudge Revue."
 25 Mins.; Full Stage (Curtains).
 8th Ave.

George F. Moore, once with Gertrude Vanderbilt in vaudeville, and later trying a single, meanwhile and in between taking to productions, is now with five people in a turn ending with "Revuette" on its title. If that's Mr. Moore's description, it may be correct.

The act is full of singles and doubles. There is a pianist who sings, a too dancer, also trying for singing at the finale, a couple of girl dancers, likewise singing, and a girl singer who doesn't dance. Besides is Moore, who does everything the others do, except to play the piano and in addition gives character impersonations of intrichate as "The Great Lover" (unnamed), with a song and a poor wig; an English Johnny and a chorus girl.

Eddie Litchfield, the pianist, before the act started, came out to inform the audience Mr. Moore's wardrobe trunk had been delayed as the reason why Moore would do all of his characters in his street clothes, which could account for the wig, also the sweater and the shoes, plus the Washington Square lammy, for the chorus girl bit.

The turn commences with a "minstrel first part" number that takes in comedy billed announcements by Moore, with the two girls on the "vnds." This is a bit only as part of the first song. After the pianist sings while playing, Moore does the Johnny with a couple of gags for the girls in the straight roles, one refusing to laugh at them as the audience did, though Moore got laughs because of that.

Then the too dancer, a pretty and very young blonde, who did a little stepping as though she could do more, and without much attention having been given to her facial make-up. In a couple of years this little girl now about 16, quite like Marilyn Miller, and if she keeps working on her toes instead of her voice, that is also going to bring notice to her.

The girl singer is a robust miss with a good singing voice of wide and high range. She looks well and takes on a couple of numbers alone. The two girl singers and dancers aligned as a sister act can kick a bit, which lets them out, though they handle the best portion of a synopsized finale number, in which each of the quintet in support tells her or the star that they don't like the act, haven't enough to do, and they are about to walk out on it. Moore, in a synopsized way, answers them, and it seemed to settle the argument, as they all got together for once up and back while singing, to reach the grand finale.

Mr. Moore's chorus girl started as a double with the pianist singing to Moore as he sat on the piano, a favorite resting place also for one of the girls. After Moore had made the pianist take his hands away for a laugh, and the song had been finished, Moore danced.

It's not a bad act and it's not a good one, for the number of people. It's just George Moore, and it's too bad his wardrobe trunk missed the 8th Ave. car, for almost anything could help the turn. Perhaps a rearrangement with five minutes off might start the improvement. Too many singles and doubles among a group don't add any. Often that is a succession of nothingness. It's not much more here, when Moore's got around, barring the too dancer, and it could be that she alone so brightly through doing so little. The girls are Marie Rande, Billy May, Frances LeRoy and Margery Moore.

Free.

DINKING and BARR.
"The Missing Chief" (Comedy).
 16 Mins.; One (Special Set).

Two men in blackface and straight in front of a special drop showing a small town street. They open the act with a brief snatch of song off stage by the straight, who then appears and goes to a prop police phone on the stage and calls headquarters. He proves to be the mayor and his inquiries are for the missing chief of police, of whom there has been no trace for three days.

The comedian walks on at this time and there is some cross-fire between the two. The mayor notes the "noon" has a bunch of money in his hand and decides that he will give him the appointment as chief for the town.

The comedian then offers a topical song with the straight following with a ballad. For a finish a double hitballer is offered. It earned three bows.

The talk seems rather forced and does not pull laughs. With more work the pair will improve this portion and shape up the act for an early spot on the better bill.

Free.

GUS EDWARDS "REVUE OF 1930" (25).
 34 Mins.; One and Full Stage.
 Palace.

The first of the acts that Gus Edwards has planned from the material he had originally to place a revue entertainment for the legitimate houses has made its appearance in vaudeville under the title of Gus Edwards "Song Revue of 1930," with Gus Edwards personally the star. Assisting him is a company totaling 25 persons, of which eight are children.

It is not, by far, the most pretentious act of the entire series of song revues that Mr. Edwards has produced, for it is at this time in the shape that it should have been in for a presentation at the Palace. The act after a few more weeks of work around will be one that will be as good from an entertainment standpoint as anything that this producer has done, but it is still a little rough in spots.

There are three big scenes. The first takes the palm from a dressing standpoint. It is a number entitled "The Letters That Lighten Broadway" and in it Mr. Edwards uses nine girls typifying the theatrical bits of the White Way. It is very effective. The drop used in two is one of the best that has ever been seen depicting the Longacre Square section of Broadway looking north from Forty-sixth street. It is before this that Edwards parades nine stunnors in exceedingly flashy costumes. The dressing of this number looks like it must have been the most expensive feature of the act.

The second big scene is a flower conservatory in which the number "I Were a Four Leaf Clover on the Day I Met You" is offered, and the finale is "The Sidewalks of New York" for the number "When Old New York Was Young."

The introductory number is offered by two young ladies, programmed as the Revue Flirters, who inform the audience just how Gus Edwards frames a show. This bit is in one and is followed by the Broadway number. Right atop of this Mr. Edwards divides honors with a young lady in "Lead Me a Kiss Until Tomorrow," which is one of the prettiest numbers of the act.

A "Twinkle Jingle" number led by one of the girls with the backing of eight of the brothers did a decided flop. It showed lack of rehearsal, the girl who led it was not strong enough to put it over if it had been right, and the melody did not seem to hit the audience. A boy and girl dance team which followed on a forced encore was the only thing that saved it.

In full stage with Mr. Edwards at the piano he and a girl offered "Partners" as a double number and executed a bit of harmony that was decidedly off. Here was another point where rehearsal was necessary.

In the conservatory number Mr. Edwards again led with eight girls clad to represent various blooms assisting him. It was well done and rather pretty. Immediately after this number Edwards' find showed. It was the youngster who was half of the dance team in the preceding number. In this spot he offered a waltz dance that was at once reminiscent of Bernard Granville at his best and the youngster pulled down the house with his efforts.

For the finale Mr. Edwards, in one, sang the first verse and chorus of "When Old New York Was Young" and then the full stage set of the sidewalks of New York was disclosed. Here there was a burlesque with the eight kiddies dancing to its tunes, the first naturally being "Sidewalks of New York," followed in turn with "Rode O'Grady," "A Bicycle Built for Two," "Two Little Girls in Blue," "Annie Rooney," "After the Ball," "The Bowery," and then a bit of Russian slow stepping by the "find." The finale followed.

The revue of old numbers Mr. Edwards worked in three all told and tried hard to get the audience worked up to the pitch of general cheering, but with little success.

The act is "there," but it needs rehearsing.

Free.

MARTIN and MARTIN.
Songs.
 12 Mins.; One (Special Drop).

The routine is the same idea formerly used by Mabel Burke. Boy and girl, the latter dressed in hoop-skirt, singing old-fashioned numbers. The boy alternates with popular songs. The latter in making fun of the old songs did not aid. His own selection does not include the best of the current published numbers. A new bunch of ditties might help. The turn went over fairly.

Free.

LYNTON and ROBERTS.
Talk and Songs.
 14 Mins.; One.

Pritham Lynton is an English Johnny, against a straight, calling their act "The Village Blacksmith" as a travesty, but failing to make anything out of the title or the material connected with it. That was to often start the "Village Blacksmith" verse.

The Englishman has a slangy American song and there is a topical number besides the talk. At the opening the straight announces an impersonation of John Barrymore, to be interrupted by the Johnny. It continues. The straight asks the Johnny if he would like to hear a story and when the straight gives the question the Johnny breaks in with: "Very good. Now I'll tell one," without waiting for the answer. That about, bring back memories to the Ward Brothers if either is around.

The turn drags "fearfully," as the Johnny might say. The present layout gives no chance for either. They will have hard work holding the next to closing as they were placed at the American the first half, failing to hold it there. While strictly for the small time in the present frame, they will have to improve it to continue very long. Their style of turn is very old and their matter is not much younger.

Free.

"THE HANDICAP" (8).
Racing Playlet.
 24 Mins.; Full Stage.
 (Special Settings).

Taylor Granville presented "The Handicap" in its original form recently. There were about 15 persons in the turn, which was taken off when Granville withdrew. Lewis and Gordon revised the act, and it is now out under their direction.

The new version as presented Monday night was ragged. The producers might well have hidden away with it until smoother results were secured, or they might have rehearsed it more before the public exhibition. Four horses were used in the racing scene, which is designed as the turn's big moment.

A turn-table tread-mill device was employed, the horses coming head on toward the audience, with the finish showing the racers turning. Something went wrong with the tread-mill and the supposed winner was not even moving his legs when the curtain dropped.

There is a love story entwined with racing terms and character of the race track. Johnny Jones has met Jane, daughter of Rockwell, wealthy, and the possession of a stable including the crack "Firewater." But as Johnny is poor Rockwell gives him "the air" so far as the girl is concerned. When his jockey becomes ill and Ted McCoy, who is Johnny's true friend, slips Rockwell the information that Jones is none other than Skippy Doyle, winner of the English derby, things look up for Johnny who, to win the girl, decides to ride "Firewater," despite his never having raced before.

After winning Johnny confesses he isn't Doyle at all, and Rockwell says he knew it all the time. The action was entirely too talky, and though it was strung out to the limit there was a long wait before the treadmill started turning and the racing scene disclosed. Besides several drops in one there is a pad-dock scene, giving the act two full stage bits.

The cast, which had five speaking characters, was perceptibly nervous and fumbled the lines at times. The part of McCoy was easily the best. Jones was played fairly, but the balance did not shape up as well. "The Handicap" was shown under a handicap. Perhaps eight or 10 minutes will go out of the running time. The only hope for the turn is to "snap it up." One bit which should go out is the parading of the horses in "one" some time before the racing scene. The stunt looked dangerous, meant nothing, and showed the jockey costumes to be in need of cleaning.

Free.

"CIGAR BOX" LINDSAY.
Balancing, Talk and Dancing.
 12 Mins.; One.
 23rd Street.

A nifty dresser, a fair stepper, a lot of "released gags" and a balance on a box of cigar boxes, makes "Cigar Box" Lindsay eligible for the small time, but that is about all. Lindsay opens with an introductory song, which he follows with stepping, the latter nothing to rave about. Then comes the talk with "I found a silver pencil, man claimed it because his name (Sterling) was on it," a fair sample. The cigar box balance and an acrobatic dance for the closing.

Free.

"TING-A-LING" (8).
Impersonations.
 20 Mins.; Full Stage.

E. Wolf produced "Ting-a-Ling," a kid act with four girls and a boy. The boy is said to have been entered for the revue Gus Edwards did not produce, and the way he imitates George Price right at the opening bears out the statement. In the final bit the boy does a hissing scene with the girls.

The most important thing about the act is why it was named "Ting-a-Ling." Doesn't a producer who puts on a turn he expects good money for believe a name has any value? In this act the title is of no more value than the act itself. Both are nil for the reason that it may be presumed that for five people, even with the special set the act could not show in the roof. A salary will be asked that obliges the act to be important enough to command a spot on small time or it is worth nothing at all, for small time or any other place.

The girls do a series of imitations and impersonations, one announced. The girl doing Harry Lauder was the only one to score. It was a succession of "singles" with one double and one ensemble number in 30 minutes, too long unless the object is to have the price of this turn cover that of two ordinary small time acts. In that case, if the booker is agreeable and wills it that way, "Ting-a-Ling" may be kept playing. But for stage value it's not there.

Free.

ASHLEY and DIETRICH (1).
Comedy and Songs.
 20 Mins.; Two and One.
 (Special Cye).

On one side of the house the card read Herbert Ashley and Ray Dietrich. The other card read Miss Le Vonce, the idea arriving for truck billing. In a black velvet gown plentifully minus a back the girl entered. That was after the lights went up and down while a carpet was better spread and the orchestra purposely made a fast start or two.

Ashley and Dietrich, followed, and there ensued an argument as to who was to go on first. "Miss Le Vonce" or the man Ashley insisting that their act was lined first and had the preference. The chatter finally resolved itself into a three-sided conversation. When asked what her name is the girl answers "Buddy Le Vonce." Ashley replies "In my language a vance is no birdie," using Yiddish instead throughout.

The explanation is that vance is the Hebrew for bedding. Not five persons in the house appeared to know that, and it is unlikely the percentage will be much greater elsewhere.

There were several effective gags, however, and they won laughter. The girl finally consented to accompany Dietrich's straight song on the piano, but she only went through the motions, and after becoming "insulted" by Ashley, whose parody of the number was a bit blue, she left the stage.

In one the men went into the parody singing idea used by them formerly. Dietrich, however, had one Irish number not parodied Ashley, substituting a comedy lyric instead.

The singing part of the offering got over much more surely than the earlier portion of the turn. But there were too many songs offered. The act is running far too long, and only by condensing it will the value be brought out. A stolen cyclorama was employed to dress the stage for that portion played in "two."

Free.

FERRO and COULTER.
Blackface Comedians.
 14 Mins.; One.

Voice on a darkened stage, the sounds of the rattling cubes accompanied by a voice shouting "Read 'em and weep" followed by sounds of shots and two black face comedians are with us.

Some chatter followed by straight sobbing of "Railroad Blues" with a lyric that sounds home made fairly delivered, but poorly written. Sole by comedian. "Dancing Sam," followed by worth while eccentric burk with slides. More chatter with some sure fire old and new material with "You tell em bath tub, you've seen everything" stopping the show.

The finish is of the standard black face nature with one playing a mouth organ, the other briefly strumming a jewsharp and a double dance to the accompaniment of the first instrument.

They are a set up for the small time houses and should advance steadily.

Free.

ALBERT RICHARD.
Ventriloquist.
 12 Mins.; One.

Albert Richard was formerly Al Ricardo. As a ventriloquist he ranks well up with those having a single dummy. Andy Rice wrote Mr. Richard's new act, which carries the title of "Hush Money." It is away from the usual gagging arrangement and get-backs used by ventriloquists in that the same theme is consistently adhered to throughout the routine.

Richard uses a boy dummy seated on a velocipede. The "id" is supposed to be Richard's small son, trying to make his father give him a nickel as hush money to prevent the kid from informing his mother of the old man's chicken-chasing propensities. Several good laughs in the talk, interesting throughout. The boy's laughs, however, are too much scattered at present, more of that kind being needed in the mid section.

One reference to cigar oil and another to a well known hymn brought laughs. The first is vulgar and the second is bad taste. Both should be eliminated, as they add a note of offensiveness to a otherwise pleasing and high class offering. Mr. Richard smokes a cigar at intervals, but does no eating nor drinking. The dummy sings a ballad for the finish, with a well worked interruption caused by Richard's coughing.

The act got over No. 2 on the Roof. With playing it should develop into a standard small big time turn.

Free.

TOM SMITH.
Talk, Songs and Dances.
 14 Mins.; One.

Tom Smith (Smith and Austin) is doing a single comedy singing and talk turn with a pianist, Willie White. Mr. Smith started the season with "Twinkle Twa," Ralph Austin was with him and remained with the Columbia Wheel show after Smith left it.

It's a somewhat peculiar single as Smith is doing it, with a piano, pianist, shade and all, in "two." The 10th Ave. commenced to show after they got Smith and liked him well at the ending though the turn made work for a couple or more who match the 14, houses behind Mr. Smith after it there.

His stuff is semi-stuffy as usual. Now he is making quite some use of the falling-skip-up, trying to do a repeat and failing flat, as Bill Demarest did. A new bit is Smith constantly jumping into the piano when moving about. His songs in a great and later changes to a black when doing the "Hottentot" number. A burlesque bit of going through rings is finished when Smith is stuck in two of them and the stage hands carry him off, all doubled up.

Smith's first song is "Take a stroll" that sounds English. Later a recitation gets laughs and for an encore Smith does a ventriloquist bit with a werten dummy, kidding it asleep and going into a yodel song, drinking a glass of water during it when the orchestra crashes to drown the voice.

It's just a mixture of entertainment. Smith may make an important spot on big time bills if he consistently and persistently works on it. Right now he doesn't look big enough for that. The oddity of the composition, taking in the pianist, may be for or against it, according to the view. "Piano and jump" are supposed to be "class." Smith doesn't try for that himself. Which leaves the combination in doubt.

Free.

ELSA RYAN and CO. (1).
Comedy Sketch.
 20 Mins.; Full Stage.
 Colonial.

A well written and similarly acted playlet that has as its story the interviewing of a prominent author and woman-hater by the girl reporter from a daily. Doubtless common enough in theme but not as played by Miss Ryan, who handled her lines and herself in a manner that delighted those in front. Richard La Roche, the writer, did his portion as well.

As a dramatically Irish girl Miss Ryan sprang humor right and left, giving the impression she, or someone else, had done some tampering with the original script in prison, and not to its detriment.

The finish of the show lowering "drop" with the two bound up in conversation was particularly effective, having the girl still talking, her love for conversation being alluded to a number of times, and was good for a number of curtains at the end.

A corking good sketch that is a credit both to the writer and Miss Ryan.

PHILLIPS and EBY.
Comedy.
14 Mins.; One.

Norman Phillips and Irene Eby were out originally in sketch. With the next try they used the billing of Mr. and Mrs. Norman Phillips, and are now back with the original name billing. They have a definite idea behind the routine of their new act. Phillips does a fakir with the little table, magic rings and the like.

Miss Eby appears as a country lass who has just drawn money from the bank with which to pay for singing lessons. Easy money for the young seller of elixir to cure everything. The singing lesson resolves itself into pointers on love and the number "I Don't Know What You Mean" fits in well. There are other lessons for more dough and the program takes in coaching on how to be a moving picture actress.

The country girl is all dressed up in the family lace curtains for instruction in how to become a Theda Bara. There is a bit of drama with a prop miniature train for the conclusion of that bit. The final lesson is on Egyptian dancing, unwinding of the lace curtain disclosing the pupil in dainty lingerie. Miss Eby at times suggests the impetuous girliness of Alton Brown and looks somewhat like her. The couple since their premiere always impressed as being youthful and peppy.

Their new effort is progressive over the former sketch and skit work. It is good for the three-a-day, but Phillips and Eby should soon work themselves into the best time.

Fred.

HUNTER and ADAMS.
Songs and Talk.
16 Mins.; One.
American Roof.

Running overtime as to length and shy on the necessary material to impress enough to uphold the definition.

The matrimonial agency, with the woman as the husband seeker, is the theme. It left something to be desired.

One yodeling bit was done by the girl with a double song carrying a line about Harding and England following for the exit bit, all of which markedly failed to pick the act up.

Possibly animation on the part of the woman would help. During the present routine she appears similar to a talking statue, seemingly anchored to one spot and possessing two arms that remain in the same position throughout the entire time she is on.

LLOYD and BENNETT.
Talk and Songs.
13 Mins.; One.
8th Ave.

Lloyd and Bennett seem to be doing about the former turn of Lloyd and Britt. The Lloyd (Williams) of both turns is the same. Charlie Bennett is the straight of the present act. There is the automatic mate talk at the opening, the dance imitations of walk and the Scotch flish, with Lloyd taking care of the comedy. Mr. Bennett also sings a ballad.

There did not seem to be much pep to the boys Monday evening. The act got little in its running and not much more when finishing, even with Bennett in Scotch dress singing a medley of Lauder's most catchy songs.

The turn will have to have a lot looked after in material and work, to make the biggest time. Fred.

TRENNELL TRIO.
Acrobats.
12 Mins.; "Three."

Girl top mounter, comic with horn rimmed choppers, and good looking neatly attired understander. The girl makes three changes of delectable frock and knickers and looks well in each. The comic is mildly amusing and a good gymnast.

A routine of lifts and throw-ups to hand to hands with the girl and comedian as the tops. The flashiest trick is a dive by the comedian over the girl's banded body to a hand to hand with the top mounter who is also reclining. It is an interesting small time opener or closer.

Fred.

MARGARET MERLE.
Songs.
12 Mins.; One.
American Roof.

Margaret Merle scored as the individual favorite of the evening singing four songs, one a ballad that they simply "ate up" on the Roof.

Announcing a nice voice, with average good looks, Miss Merle, opening after intermission, seemed to find the goin' much easier than others on the bill.

RUSSIAN CATHEDRAL SINGERS
(4).
Male Quartet.
13 Mins.; One (3); Full (10).

This male quartet of Russians were one of the reasons of the great success that John Barrymore had in "Redemption," since that time they have been doing a little concert work, appearing occasionally in the bigger motion picture houses, and now finally they have arrived in vaudeville. As vocalists and harmonists they are artists, but in vaudeville, when they attempt "Asleep in the Deep" and "My Old Kentucky Home," it cannot be said that they are anything to rave about.

"Asleep in the Deep" has been done wonderfully in English, so that the lyric could be understood. In this case the words are unintelligible. The singers, however, have a pretty arrangement for the four of them, and it is the harmony here that gets it over. As for "My Old Kentucky Home" that has been barber-shopped on every street corner, steep and dock in every town in the country wherever four boys got together. It cannot be said that the singing of the Russians of "The Old Kentucky Home" is any improvement.

But when they stick to Russian music they are right at home. They open in one, dressed in red and blue robes and offer a Russian chant, after this they go to full stage for a table scene at which a laughing song is given. By this time they have discarded the long robes and are dressed in Russian peasant holiday costume. The bass selection follows, and after that a folk song, and then "Kentucky Home" for a finish. Opening the second act of the Riverside bill the act was placed about right.

Fred.

ROY and CUNNINGHAM.
Songs and Talk.
13 Mins.; One (Special Drop).
American Roof.

Special drop containing an insert for a shoe-shining stand, with the girl as the customer and her partner the bootblack, using the Italian dialect. The conversation as now used is decidedly lacking in quality, with the girl doing too much of a "straight," repeating each question in full, losing whatever effects the crossfire has and tending to slow the turn when it needs speed.

The wearing of socks by the young woman could be done away with. Her appearance was hurt by them and they are not worth the little comedy they afford upon her climbing on to the stand.

Both are best when singing three songs, with the girl making one change that improved her looks greatly outside of the abbreviated stockings.

CHRISTIE and BENNETT.
Talking Comedians.
14 Mins.; One.
Fifth Ave.

Two clean cut chaps, with the former Aveling and Lloyd routine of talk.

Christie worked opposite Lloyd for a time after Aveling's death and has secured a partner who resembles Lloyd greatly. The material doesn't suffer any at their hands, the laughs flowing continuously as they crossfire about L. L. R.'s, Knight of the Bath and the former sure fire material about the hungry dames they had just fed.

Christie has a pronounced Southern drawl resembling Chaplin Aveling in this respect, but their deliveries are totally different. Both get their lines in a natural unforced manner that was half the charm of the former offering.

It's strong enough for any spot on the best of the bills. Fred.

WALTER POULTER and CO. (2).
Sketch.
16 Mins.; One and Full Stage.
American Roof.

A comedy playlet that should hold its own on the circuit, due to Walter Poulter's efforts though his support may be put down as negligible. Assisted by a girl, as his supposed ward, and a man as her father, though an unexpected crack until the finish, the act shaped up with enough comedy in it to keep its head above water. It did come at the close.

WILSON and WILSON.
Songs, Talk and Dances.
11 Mins.; One.

Male colored team, with one up, nine in hand costume, one playing the bass drum. Other afterwards does a single, interstitial makeup and both sing and dance later on.

Certain for an early spot where colored turns of this sort are liked. Fred.

FRANKLIN, CHARLES and CO. (1).
Dances and Songs.
16 Mins.; Full Stage (Special Drop).

This act was formerly known as D'Armour and Douglas. It has been converted into a three-act. The addition is that of a girl singer whose warbling assignment of two ballads covers the changes made by the two men.

There are fifteen drops and the routine is changed. Opening as a song and dance act there is a twist to the routine at the close, giving the turn novelty and fresh interest.

The men have a dance solo each, one showing something with Russian stepping. An Elton Sledge apache number amused. The falls taken by the "dancer" and the positions assumed indicated more than average strength. That was borne out when the men appeared for the final bit in tights for a short but well done acrobatic hand balancing routine. Some of the feats have been borrowed.

The men worked well and it was the acrobatic feature which drew heavy applause. That, of course, was aided by the surprise manner of its introduction. The act shapes up well for the three-a-day. Fred.

EARL GATES and CO. (2).
Song and Dance.
14 Mins.; Full Stage.

Earl Gates is assisted by two women, one at the piano, the other his dancing partner. Both pretty girls.

Gates makes his appearance for an instant from between the draped drop in "one," announcing in song, "It Isn't What They Do, but the Way They Do It." Full stage is disclosed and he does a neat, lively dance with the partner, a plump girl with a knack of wearing good looking clothes. She goes off for a change while the girl accompanist at the piano does a song recitative.

Gates returns with a short bit of song, naming half a dozen famous dancers whom he proceeds to imitate cleverly. Two or three other bits and then the Chinese costume whirlwind acrobatic dance for the finish.

No small part of the turn's appeal is its neat appearance. It always looks well in the stage picture, the effect being enhanced by a light blue eye. The stepping is gingery and the whole arrangement has a wealth of "flash." The Audubon audience liked the act, which scored about midway on the bill.

HILL and FAIR.
Piano and Dances.
14 Mins.; Full (Special).
23rd Street.

Two girls presenting a dance routine in a set of special drapes, with Earl Smith at the piano and offering the song numbers necessary to the introduction of each dance. The idea is a neat one and rather well worked out. With a little more speed the girls will be ready for the big time in an early spot.

The piano player is the weak spot of the act at present; he fails to get his material over at any stage of the act. They open with a double, this is followed by a single with two dancing, a fox trot double, and then an imitation of Eddie Leonard by one of the girls; a piano specialty by Smith, and a jazz double by the girls at the close. The act is pretty and the girls work well together. There are three sets of costumes for the double and two for the singles. Fred.

EDLER SISTERS.
Dancing.
10 Mins.; One.

Two girls in a neat dancing turn, featured with an average degree of stepping ability and several pretty costume changes. Open with one of the girls in male costume (dress suit), and the other in an attractive black lace affair. This is a soft shoe double. Girl wearing dress suit changes to Colonial garb in view of audience, black satin knickerbockers and jacket, and partner to similar female costume, and they go into a minuet. Abbreviated costumes next, with one of the girls offering some hard shoe buck and winging. A double introducing a suggestion of Russian dancing by one of the girls for closing.

They passed, opening the show. Fred.

MAE S. MELVILLE.
Songs.
11 Mins.; One.

Miss Melville may rightfully own the Mae-B used in her billing, but she isn't the Mae or May Melville formerly of Melville and Hume and now Melville and Hume.

The single offered is a very ordinary song routine and even the billing of Mae S. Melville will get the act nothing more than the small small time. Fred.

NELSON and MARION.
Talk, Songs, Juggling.
10 Mins.; One.
H. O. N. (Rev. 8).

The act contains a novel opening that was good for a roar at the Harlem. A clarinet was heard playing somewhere on a darkened stage. A voice asks for "lights" and the spot picks out the player, a man with a "rag" derby on. He plays again and is belted through the drop jumping in the air and leaving a pair of ties behind him to disclose black socks with white feet.

As he sits down near the fronts a girl wanders on for some crossfire. He picks a phone out of the apron and holds an imaginary conversation with his wife, pulling some familiar.

An eccentric flat foot dance by his fellows while the girl has changed to knee length black costume. He juggles three hats while she stands by and a semi-finish follows an announcement by him. It is the street drop raising slowly to show him posing, apparently holding up the girl. The drop continues upward to reveal him holding up a false leg.

Good small time comedy offering. Fred.

FRANKLYN, CHARLES and CO. (1).
Acrobatic and Singing.
15 Mins.; One and Three.

American Roof.

Franklyn and Charles, acrobats hand to hand artists—principally, and as such have others faded several ways, the Hath Brothers included. Their first king—stunt, a hand to hand stand from the floor, including a half twist, simply hurled the "house," and the next and concluding one panicked them.

This latter is performed in this wise: the understander bends back, head touching the floor, over an anchored chair, and, with his arms as the sole fulcrum, handstands his topmaster clear off the floor into a standing position. The applause was thrilling.

For the rest of the act, listen: the men take an opening song and each sings a rather fair dance solo with the dark chap (understander) doing a difficult back in not altogether clean-cut style. To "three" for a belted by the girl pianist, rendered up front in an evidently nervous fashion and untrained voice. The men reappear for a travesty "tough" walk, quite good and quite a retort, the lighter of the boys performing a hoke string and incidentally taking a number of "mean" falls. While the men are changing to their full length tights, the "Ca" once more vacillates a lull. This is not meant to be disparaging, but the superabundance of material does not help, matters at all.

The dark-haired chap looks familiar and may have been with a straight acrobatic club—on his face, but if they performed a routine as they seem capable of getting together, it is not likely they would have reverted to the present program. A trial would do no harm. In its present hybrid state it is very small time in some phases and very big time in others—the acrobatics. It is a matter of routine now.

Abel.

FERRO and COULTER.
Comedy.
12 Mins.; One.

The act starts with a dark stage with the curtain raised half way, the men playing craps with "read 'ed and weep" and similar guff expressions heard. A shot rings out, the curtain is lowered and the comedians make usual entrances. The opening is adapted from that used by Bennett and Richards, although there is no suggestion of the serious in the Ferro and Coulter black-face turn.

The men have talk which includes several familiar songs. One is meant as a dead man, with one of the men saying, "When they are done breathing and talking, I'm done with them." Each singled, using rags. A Jew's harp and mouth organ figured in the dancing finish. The act was liked and will do for pop.

Fred.

THREE MARTELLS.
Cycling Gymnasts.
9 Mins.; Full.
23rd Street.

Two men working straight and a comedian offering a corking cycling and gymnastic routine. The boys open working three of the high boys, then followed by the two straight doing a hand to hand on one of high ones. A bit of comedy follow with a large wagon wheel. A wait by the straight on unicycle was an applause bit. Head to head-balancing on a high one was the closing bit which brought applause. It is worthy of the opening spot on the better bills. Fred.

FRANK WORTH and WARD
GIRLS (2).

Singing, Tumbling and Talk.
15 Mins.; One (6); Full (8); One (3); (Special Drop and Set).

Frank Worth works his "woman" with funny tumbles. The scene opens in "one" with the drop representing the front of a Chinese curio shop. In the center of the show window there is painted a figure of an idol. Worth appears in dinner coat accompanying the two girls. They are trying to find their car. Worth goes in search of it and the girls do a number, harmonizing rather badly and hitting a few flat notes.

After they exit Ward returns for falls and several bits of business with his coat, tripping over it, etc., finally falling asleep at one corner of the stage, whereupon the drop goes up and set behind is the same effect painted on it, with one of the girls as the figure. She sings, with Ward at the finish going through a chase bit with her. The other girl comes on the scene and there is a row with Ward about whose property he is.

The girls then do another double and the act goes back to "one" with Ward again lying at the corner of the stage, to give the impression that all that passed was a dream.

The girls return and wake him and he then brings on a prop act, which they climb into with another song.

The act is prettily dressed as far as the drop and the drapes are concerned, but it does not measure up to real big time entertainment. The girls, if they cannot improve the harmony, should stick to solo numbers. The act does not seem to add anything. Up to that point everything about the act and drop had been classy; the act cheapened it and did not get a laugh. Fred.

NETA JOHNSON.
Songs.
13 Mins.; One.

Miss Johnson is a golden-haired girl with curls that recall the Mary Pickford style. She has a good idea for a vaudeville act, and though not blessed with an exceptional voice succeeded in making herself very well liked. She opened with a number about Pandora's box.

On a table was an enlarged jewel casket inscribed with the word "Vanderbilt." Lifting the cover she took a note of directions which read that she should sing a popular ditty which she did. Next she extracted a wedding veil and another note, which read to a ballad. For a moment she played and sang at the piano, using a serenade which she then employed for a violin imitation, the fiddle, too, coming out of the box.

For the finale she announced it was easy to please an audience by imitating Caruso, and for that number displayed a double note. The reference to Caruso was not exact, however, for the dual feature of the singing was baritone and not tenor. Miss Johnson proved her point, going off to a big hand. She might display more attention to dressing and her idea might be elaborated. Such improvements should lift her up above the three-a-day. Fred.

Fred.

PERCY ATHOS and Co. (2).
Novelty Dancing and Skating.
14 Mins.; Full Stage (Spec. Drop and Cyt).
Fifth Ave.

Percy Athos is half of the former Athos and Reed turn. In his present vehicle he is assisted by two girls, both clever dancers and skaters. A mat is used to allow for the roller skating specialties which include solo spins and Russian steps by Athos, doubles featuring both spins and a flashy looking rock and ankle evolution and difficult spins with each of the girls.

The act opens as a dancing turn with Athos and one of the girls performing a graceful double dance topped with a run in a jumping knee hold by the girl.

A toe dance mixed by the other girl follows with dance and skating numbers following in swift succession. The costuming is pretty and both of the girls are lookers. The high light of the act is the speed and lack of stalling, it holding the interest without interruption from beginning to close. A pretty yellow eye and silk hangings are used to set out the offering. Fred.

GEORGE and NETTIE FOSTO.
19 Mins.; One.
American Roof.

Man and woman in a variety routine, embracing song, dance, acrobatics, and talk. The man's "business" for a solo is the brightest thing. Small time opener. Abel.

(Continued on Page 18.)

PALACE.

The program at the Palace Monday night had but eight acts mentioned. Nine appeared, with Davis and Pell added in the closing spot. Incidentally with the Gus Edwards "Revue of 1939" (New Acts) listed as the closing attraction it proved the audience that packed the theatre had come to see the big act, for every one in the house remained seated throughout the Edwards offering.

While the Edwards act may not be as fully pretentious as some of his previous offerings and still seems in need of rehearsal, it is one of the real big things of the current vaudeville season.

Following, Davis and Pell did about five minutes and got about all that could be obtained from an audience that for the greater part was on its way to the street.

The entire show was fairly good entertainment. The Three Hubs, in the opening spot, were really one of the big outstanding hits of the show. The trio are providing one of the real novelties in opening acts with their trained bull terrier and crow. The bird and dog make the act a sure thing from an applause standpoint, and the club swinging that the boys exhibit earned heavy applause at the conclusion of the offering. The turn in reality stopped the show.

A. C. Astor, the ventriloquist, fared much better at the hands of the Palace audience than he did last week at the Riverside. There were two reasons. The first is that Astor seems to have speeded his act a little over the preceding week and the other that he could be heard in the Palace, whereas a great deal of his material was lost in the big uptown house.

Louise Gunning, the light opera prima donna, most offered five selections. She had her leader to thank for receiving an encore call. The Palace audience was passing her up after the operatic selection and were ready to let her pass on when the leader pulled up the tempo of the men in the pit and secured enough for the closing selection. It was "Mighty Lak a Rose," and it is by far the best suited to her voice of anything in the repertoire offered.

The Lewis and Gordon farcical skit, "Summertime," drew a number of laughs, but it seems that the act would get a little more if the lighting wasn't so subdued as it is. It is understood that the action takes place outdoors late at night, but still, with the daylight saving in force in summer it might not be amiss to have a little more light on the stage, which would give the audience a chance to see the members of the company and watch their faces. Next to closing intermission Burns and Prabke closed up with the musical portion of their double. The talk got laughs, but it was the raucy stuff on the guitar and the mandolin guitar that they applauded most.

The hit of the performance came with the advent of Eddie Leonard just before the interval. Leonard held the stage for almost half an hour, did two victory numbers, made a little speech, and still the audience remained seated and asked for more. Finally "Baby Baby Eyes," as a third encore, led the minstrel favorite get away. That dancing boy Howard that Leonard has in his act and the showmanship which the star displays in presenting him is going to make vaudeville audiences sit up and take notice. The young man is a phenom as a stepper, and the routines that he showed won the house for him.

Walter Wood and Hance Wyde, with their laughable travesty, "All Right, Baby," opened the second half of the bill, and again their comedy balladist brought the act howls of laughter. The efforts of the team and their company were also successful in gathering greater appreciation from the Palace audience than they received the week previous further uptown.

Fred.

RIVERSIDE.

The rain happened along at the wrong time Monday evening, it punched the box office, with the result being fair attendance. The bill was lined up time-table fashion, though the usual number of turns heavily lettered. The time schedule was probably because of the holiday week. Night acts comprised the offering, the Corinne Tilton Revue taking up nearly the usual interval allotted to two turns.

There were two women song single present, with Ruby Norton and Anna Chandler, who were spotted similarly in the early and late sections of the show, the former taking No. 1 and the latter next to closing. Miss Chandler was programmed to close, but was logically switched with the Caninos of night.

Eduardo and Elita Canino demonstrated that there can be a lot of difference in Spanish dance routines. They are carrying their own settings, which act a lot, and there is a leader (Wilhelm Schneider) in the pit directing the rather different moves now employed. When he set opened a few persons started walking, but they remained at the rear of the house until the finale so that the dancers did not lose a "customer." There were several new dances offered both in the paired work and solo. Eduardo had a matador number, but it did not im-

press nearly so much as his other stage performances. The act is brightly lighted and costumed and swings along rapidly to excellent purpose. Right now the Caninos look better than ever in vaudeville and are worthy of heavy featuring.

Miss Chandler easily went off as the hit of the performance, though there were liberal returns for most of the other acts. Sidney Landfield is at the piano for her, but rates much higher than the average accompanist. He aids with harmony bits at times and throughout pairs well with the songstress, adding a quality of brightness. When Landfield called her a Jewish Indian she retorted by saying that "Anyway, I didn't pick a horse that ran third." It may have been ad libbed or not, but was a laugh. Miss Chandler offered a new number in "Chief Cool-um-off," admirably done with the "off, off, off," at the close being used to bring Landfield to the exit with her. It caught the house solidly.

Miss Norton, too, played a nice hit with her songs and singing. She has Clarence Senna, formerly with Kitty Gordon, at the piano. For his first specialty he offered "Whispering," the melody that is the crane on the dance floors. Senna is a better pianist than a whistler. There was an audience bit later. He remarked he would offer "Hard-bella." Some one downstairs objected. Several voices were heard ending when one told him to "Just play." Miss Norton showed her prettiest costume for her Spanish number. In a novelty costume she delivered "Vianalima," a number that fits her voice perfectly. Her encore song, too, was excellently done.

The Moore and Megley production starring Corinne Tilton in "A Chameleon Revue," closed intermission excellently. The billing still mentions the offering as a cycle in five verses, but since the rhyme is no longer programmed the billing line is a bit ambiguous. The producers show care in their management of the act. The costumes are fresh in appearance and little details are well taken care of with a whole turn spelling neatness. Miss Tilton's work again stood out clearly and her songs stood up as the best bit of its kind in months. The revue moved at right tempo and drew hearty applause at the curtain.

The show was classy but quiet. Comedy was missed until Harry and Emma Sharrock brought on their sparkling personalities and happy dispositions to open intermission. From their entrance down to the old-fashioned hit they registered, the house was all smiles. Maybe an extra laugh came when Miss Sharrock paraded her feet on the "balmy heel," which had a broken board and cracked loudly.

Jack Duffey and Hazel Mann found a ready market for their very neat and brightly designed "Van Telephone," offered in No. 3 spot. This turn isn't designed for a comedy punch, but there is plenty of humor. Both the players are neat workers. Neither can sing, but they don't make any serious efforts at that and their turn gets a standard rating.

McCloud and Norman, two young men with banjo and violin, pulled a big hand in No. 2. One gets a lot from the Eddie, played for the most part "volle fashion." Dansey Clifford started the show, but didn't make the house forget the down-pour outside. Her paintings showed her pouring water from vases in no less than four different ways. She sure wore a classy union suit and shows more of it than ever.

Joe.

COLONIAL.

Laughs are plentiful this week through an eight-act bill that proved itself to be "sweet" long before intermission and continued without a let-down, following the interval. Another very much off-putting act to weather which couldn't help but hurt attendance to some extent, but found the house three-quarters full at the time the acts were lifted.

Miss Nana, scheduled to start the evening's entertainment, failed to appear and was replaced by John and Luke, a man and woman applying a hand-to-hand routine that suited for them, while playing the smaller houses recently and which allowed them to pass slowly as an initial hit. Only doing six minutes, the couple did so stalling and made a few wisps by the girl, stand out. The Exposition Four showed a tendency to overdo and lingered a trifle too long for their own good. That the boys are there as a quartet and for straight singing there can be no question, but their efforts at comedy are lacking and the elimination of two of the encores would have been more in the way of discretion.

In front of friends who heralded the entrance of each member with substantial applause, the Masters & Kraft revue went over with the first act downstage being lost in the general tumult at the finish. Next singing, well dressed and nicely staged came up the revue as put on by the two boys, who assisted by two girls who take the eye on appearance and didn't let their share rest with that, but went on to do a couple of numbers themselves that held enough individuality to make them prominent. In between Louise Inis was changing

costumes and delivering melodies in an acceptable manner with her brother, Bobby, assisted one who that scored him as far above the average upon his feet. So much so that he took it away from the two producers in this respect. Laid out for action all the way, along with the appearance and costuming of the girls and the dancing of the boys, the act is well capable of holding its own with the flood of revues now on the market—and it's strong enough to "spot" many of them a few.

Jim and Betty Morgan rolled up a score with the latter's singing and the musical efforts of the former. The old Colonial applause in cadence was missing, but the whistling was there at the end, with the encore playing of an overgrown who and a clarinet by the team starting it all over again. This little family affair has framed itself an act with the versatility of the boy apparent through his playing of three instruments and his wife delivering four numbers capably—the "Romeo and Juliet" lyric being manifest through its "catch" lines. "Over" before the jazz finish and that simply sent 'em in stronger.

Miss Ryan (New Acts) drew the first half of the show to a close with her sketch, and didn't lose anything by having to follow the two previous episodes.

McLallen and Carson presented their bit on skates which is a secondary consideration when compared to the conversation and ad libbing of Jack and his "Marah," nevertheless showing enough on the wheels to hold the interest in that direction with the much whirl sending them away well appreciated. Some more dancing by De Haven and Nive, which caused a decided wait, due to applause at the conclusion, a characteristic that was prevalent throughout the entire evening's performance. The burlesquing of the boys particularly struck the funny bone of the house, with the last number standing out through their excluding the comedy for a space and showing a couple of steps that must have taken a while of a lot of practice.

The second revue, "Not Yet, Marie," on the bill closed with the usual number starting to walk at the opening, but after getting one flash at the eight girls returned or stood in the back. O. K. in the closing spot, but the opposition preceding it was a bit too strong. It was a tough proposition to follow the line-up that had showed before. As a whole, the house lingered, but about midway the dribbling up the also started and they didn't return after that.

5TH AVE.

Tuesday night was rainy, wet and dismal. All day it had tried to snow. New York had heard of a blizzard in the west, but toward evening gave up and made it disgustingly full of rain instead. Which provided the only excitement going to the Fifth Avenue that night, or rather, leaving it. An independent taxi that could have been boarded by Jack Ruby made up its mind the quickest way to Times Square from the theatre was to slide along the wet rails of the Broadway car line. Once in the tracks the driver folded up and must have taken a delayed sleep, but the car kept on and made it in record time.

If the Fifth Avenue bill had been but one-eighth as fast the people would have stuck to the finish for it. But all the people usually congregating at the Fifth weren't there. The rain may have kept them home, or perhaps the boy's race at 16th street was opposition. The weather was the logical cause, and the attendance needed one.

A couple of New Acts the first half—George F. Moore and Co and Lloyd and Bennett. Neither did a great deal, with Moore's turn running far ahead of the other.

Up to 9:40 the only real hit had been that scored by Walters and Walters, man and woman ventriloquists. They scored in a regular way, the house forcing them back after the lights had gone down and up again, with Mr. Walters having a sensible little speech to hand out.

The Walters have a pleasing novelty for an act of its class. It's uncommon for a double turn in ventriloquism, and especially with one woman, while there is a boy dummy that rides a bike and the woman leads a "walking" dummy (girl) by the hand. This makes the novelty. Neither of the couple snatches the head off of the respective dummies to allow the audience to see they had not been deceived. That's another ventriloquical novelty. The talk is brief, the singing is done in the childish way as befits kid dummies, and the man, of pleasing appearance, gets hearty laughs when smacking his dummy for breaking in on the other's song.

Miss Walters is personable and of equal help to the turn. It's a certain No. 2 for the biggest, and can take care of a better spot in the other house.

The show opened with Wilfrid Du Bois, then Kingston and Blinn, followed by "Fast, Present and Future," and after the Walters, Moore and the new two-act, was Pedestrianism, with Blinn and Blinn next to closing, while the Virginia Prisoner dancing turn closed.

A great lot to arrive late and leave early.

Dime.

AMERICAN ROOF.

Capricious weather, a capricious audience and an exceedingly capricious chef-de-orchestre served as triple means to relieve the monotony of an average multi-time show. The rain Monday fetched a fair quota of daring souls, which brings us to the second "capricious," in that some of them proved too daring in their insistence on making themselves evident, ranging from a little impudent, ranging to an attempt at "vamping" to an attempt at peony pitching. As for the orchestra conductor, he had to make things miserable for the one or two turns that needed his assistance on the tempo, continuously lagging on the tempo. Fortunately the audience was forgiving, and the major portion was there, evidently, to get as much entertainment out of it as was possible, which means that "everything went."

Two double teams—George and Nettie Ponto and Sims and Wardlaw—showed in the order named (New Acts). "Walters Wanted," a comedy sketch in two, presented by Frank and Brown, two men and a woman, scored sufficiently for the purpose in the tray position. The managers of the hotel town's hospitality is in need of a couple of "soup slingers" and two ex-juggs happen along conveniently for the job, and a session of not unfunny if not altogether original comedy. The University Trio, stage in Tuxedo, harmonized well with a pop and better class routine, yodeling off well for the farwells. Closing the first half was another new combination—Franklin, Charles and Co.

The fourth and last unfamiliar turn hereabouts reopened hostilities in the forms of George Stanley and Sister, who may have been around before, although Variety's files show no record to that effect. Renair and Ward, No. 2 after intermission, fared considerably well with their cross-talk in "Two" over a rural hedge, in which the couple recognize themselves as former neighbors, and engage in pleasant familiarities and reminiscences to the delight of their audience.

Trovato, the eccentric violinist, headlining, departed his usual bit, but even he was not spared by the gallery gods, although he turned their razing to good purpose with his fiddling imitations. As an act Trovato is a funny proposition, but it is this very puzzling eccentricity, otherwise "showmanship" that impresses. Entering fittingly, very in a "hance," he earns for himself a cross between a derisive and pitiful giggle (although an audience may not translate their emotions in so many words), but at the same time commands an interest, which, fortified as he is by headline billing, turns the sympathy again in his favor. For the rest, Trovato holds his instrument in a cello and grinds out rag and classic which oftentimes strikes rapidly on the ear, but cannot be dismissed as poor instrumentalization. It is not.

McConnell and Austin, mixed cyrcils, closed to a walking contingent.

Abel.

23RD STREET

The first half show split about 50-50 between the old-fashioned slam-bang type of variety and the modern style of vaudeville. And it was slam-bang variety that won out Monday night, as represented by the Monarch Comedy Four. It's one of those old-time singing fours with a name. Tad, eccentric and semi-straight. Every time the Tad started to tell a gag the name broke him up, and always for riotous comedy returns. Just to catch their comedy bit, the eccentric singer Tad on the back with a folded newspaper, likewise for hours. Not so very funny in telling, perhaps, but distinctly so in a low-comedy way, as handled by the Monarch Four. They sang tunelessly, much above the average, with a youthful tenor standing out in the mine. The act stopped the show No. 4.

By way of contrast there were Ed and Berlie Conrad, with an ultra-modern jazz singing and dancing turn, backed up with a stage full of satin drapes, colored "spots" and special song material. It made a real class turn, the production values being more noticeable through following the rough-house quartet. Mr. Conrad cheapens his act, however, by resorting to mugging for comedy. It might be a good idea, too, to settle down to whatever dialect he is going to use and go to it. Monday night he seemed uncertain whether he was doing straight, Hebraic comic or darker. The double numbers are especially well written and put over skillfully. The orchestrations are worthy of comment. Miss Conrad showed several pretty costumes and counted largely in the all around good impression registered.

Christie and Bennett, next to closing, held attention and secured laughs consistently throughout their talking routine. It's practically the same act that was done some months ago by Lloyd and Christie and is away from the usual run of talking turns, in that it doesn't depend on gags so much for laughs as the every-day nature of the subjects discussed.

Stewart and Mercer opened with ground tumbling and aerial work. Both the man and woman are good ground tumblers. The real aerial routine is there, including a finish that introduces Iron Jaw

work, the man spinning the woman in a tooth hold while hanging head downward from a bar. The man effects comedy facial make-up and eccentric costume. It isn't necessary and means nothing.

John Butler and Co., in "His Wedding Night," third, got their full quota of laughs with their light comedy sketch offering. A young woman, unprogrammed, playing an engine role does excellent work playing, opposite Mr. Butler. The sketch holds an unusual number of complications and a surprise finish that makes it a very pleasing turn of its kind.

"Bobcman Life" closed, with a series of singing, dancing and musical specialties. Two of the three women in the act are dancers, the other a violinist. The man is a pianist and dancer. The toe dancing of the darker woman landed for excellent return. The acrobatic dancer is also a first-rate performer in her line. The act is nicely staged and holds a lot of speedy entertainment.

Jack O'Brien, second, made a good impression with a monolog about some of his stilt encounters. This in "English" Jack O'Brien, not "Philadelphia" Jack O'Brien. A likable personality and fine appearance helped him to a hit, made sure at this house by a boost for Ireland at the close.

Attendance was off a bit Monday night, the rain evidently causing the decrease.

Bell.

SPORTS

The most detrimental blow to boxing in New York State lies in the proposed return match between Dempsey and Willard if allowed to take place. The announcement of it is almost enough. It might even prove a mortal blow to the Walker law or the excuse to repeal it. The match is ludicrous. Willard was through when he fought at Toledo and really before that—after he took the championship away from Johnson. Between those two fights he had the gloves on once to defend his title—the Moran affair. Now he had deteriorated was shown in the way Dempsey whaled him all over the enclosure in their abbreviated encounter. Would the identical same thing happen again? You know it would. It's a question of Willard again becoming a punching bag for the money he'll get, with Dempsey standing by it.

The wonder is the sporting writers of practically all the New York dailies are supporting the project, when they must know what an impossibility it would be for Willard to "come back" and that the bout would not find favor at Albany, especially with a new Governor, whose attitude toward the stilt game is still to be definitely known.

The press, if it cared to, could unquestionably put a stop to further the plan for another four round massacre, but it is not making any effort in that direction. The whole thing looks a bit dubious and there must be a "catch" to it somewhere.

Any bout, though a log office attraction in New York and a 15 to 1 bet before the first bell, should not take precedence over the game itself, especially under the circumstances. What is the matter with the sporting writers?

The United Candy Store were just a little too sweet for the "vicious girls cop" "Rube" McDonald, who regulates traffic at Times square. McDonald is a well known amateur athlete and has competed in the Olympic games for a number of years. The U. C. S. undertook to reproduce his photograph for their advertising. It injures his standing as an amateur athlete and under the rules of the Police Department he is liable to a "volf" from his superiors. Therefore "Rube" is suing through O'Brien, Malvinsky & Driscoll for \$10,000.

It's high time the various State Boxing Commissions got together and created some kind of legislation to compel the non-fighting champions who are protecting their title in no-decision bouts, boxing set ups and hand-picked lemons, to climb through the ropes of some of the local rings and risk their previous titles with some of the worthy contenders.

Johnny Kilbane, the feather-weight king, is the worst offender in this respect. Repeatedly he has passed up the demands for a match and the offers of various promoters who have tried to coax him into a bout with Andy Chaney, the best of the contenders, by the proverbial mile.

Chaney holds two newspaper decisions over Kilbane and would have grabbed the title on each occasion had the Clevelanders been fighting in a state where decisions were permitted.

CRITICS AND CRITICISMS.

New York, Nov. 18.

Editor Variety:

In a recent issue of Variety one of the guys on your paper who signs himself "Blind" saw fit to try and pick our act to pieces. We don't know who this fellow is and, what's more, don't care, but we want to let you know he is taking your money under false pretenses.

When we went to school years ago we read of a fellow by name "Simple Simon" and we have known in the past of people—when they did not want to be known under their real names—to eliminate part of them and use what was left. In this case you can readily see what would be left, the first three letters with an "S" added.

He has the audacity to say at the beginning that we "now have a comedy playlet." What did we have before? The audience laughed at our other act, but maybe it wasn't supposed to be funny.

He is woefully lacking in perspicacity, for he says "Mr. Kimberly got an unintentional and unlooked-for success when he started to make real love to the leading woman." They didn't either, they laughed outright, and why not? It was travesty love making, else why should Mr. Page say, in answer to "I love you," "Well, come on and show me a little pop?" etc., etc.

He also said "They make the talk and business at times broadly extravagant, which seems to be a fault of the writing." In answer to that we ask, did he see a play now on Broadway called "The Tavern"? It is played in such subtle travesty that even the \$2.00 crowd didn't begin to laugh until the show was half over. But "and (were wise, we are) and every day in our immediate vicinity turned around and sneezed us."

Just one thing more, and this is the dirtiest crack of all—he speaks of the "unknown author of this playlet." It does seem too bad that one should be spending money every week for all the comedy magazines, listening to all the comedy acts and sayings, spending money to see a picture show each week in order to see what "Topics of the Day" has to offer, and then—after making sure our name is on all the billings as the author—to have a notice come out in a paper that is read by all the actors and be called "the unknown author." Not a chance to even get a job writing for someone else who might have liked our playlet.

However, it is nothing more than one could expect. We were told we would get it if we didn't advertise.

The unknown author of "Location." Kimberly and Page.

New York City, Nov. 16.

Editor Variety:

In last week's issue of Variety there was a criticism of my new act reviewed by Con. I appreciate all the nice things he said about me. I have been reviewed many times by your different critics and this is the very first time I have been accused of infringing on the make-up of Bert Clark.

He further says I am doing a tramp version of an old English song "Algy" which is wrong. The only "Algy" song I can recall was written by Richard Whiting, an American writer, and made popular by Laddie Cliff.

The melody and lyrics of my number are as different from "Algy" as day is from night.

Dave Thorsby.

New York, Nov. 19.

Editor Variety:

My act, "The Love Lawyer," at the American first half of this week, was reviewed on the roof by Abel.

Judging by the incomprehensibility of his criticism, I almost feel certain in saying Abel did not stay to see the entire act. If so, this is not fair. He mentioned 14 minutes as the running time of "The Love Lawyer," which is really 13. He only mentioned one of the comedy scenes, that in which the girls apply for the position of demagogues. The review does not mention a second scene in which one girl has been engaged, and the others return after a change. Your "Among the Women" column mentions it, but only as a note of the costumes.

Abel says that the act "may own special prominence in the downtown theatre." He does the act on a justice by calling it one of those "made on the lot" affairs without first making certain of the scenery. To give an act playing the American

can a fair criticism you should have your representative see the show in the theatre and not on the roof, where acts cannot hang scenery. Only guesswork on his part could tell him whether an act carries scenery or not and if it helps or hinders the act.

Nepher E. North.

Daddy Dimples.

(A play by George Harry McCutcheon and Earl Carroll at the Republic Nov. 22.)

Mr. Arbockle's performance is faithful and sincere.—World.
Marilyn Arbockle does everything that the plot allows him to do, and does all well.—Tribune.

When We Are Young.

(A play by Kate L. McLaurin at the Broadway Nov. 22.)

It was principally Mr. Marston who kept the audience interested in Miss McLaurin's thin and long-winded play.—World.

Interpersed with the love scenes were others equally bad.—Tribune.

(Continued from Page 17)

GEORGE STANLEY and SISTER.
Song, Talk, Instrumental.
10 Mins.: One.
American Roof.

A clever "Dixie" number introduces the duo, following which George Stanley does a rendition of darktown preacher stuff in a bright style. His sister returns for an ante-bellum number, and the yodel thing is sandwiched in immediately thereafter.

A dapper recitation about "Railroad Jack," to the accompaniment of the banjo twanging concluded following another solo rendition by Mr. Stanley with a lullaby.

The "Railroad Jack" thing sent them off well enough, but as a number it means little other than that the tune is sprightly and martially rhythmic. As they stand, a "spot" on the three-a-day. Abel.

JOHN GEIGER.

Novelty Violinist.
10 Mins.: One.
Fifth Ave.

This musician wears "wop" attire and exhibits the whole bag of tricks of the small time soloist.

Opening with trick violin, behind the back, between the knees, etc., he goes to an imitation of the Bamboo Chimes playing a popular melody.

Next an imitation of a country dance fiddler, calling off the figures and reproducing the voice tones on the instrument.

This is followed by the "Mocking Bird" orchestration with variation and bird imitations. The detached horse hair stung with the bow underneath the violin for "Maggie" is next, followed by "Swanee River" straight and syncopated with a life and drum corps imitation to complete.

Geiger is a good musician with an entertaining small time vehicle, but he should curb his tendency to take encores upon the slightest provocation. About 12 minutes of his turn would be ample. Deuce spot. Con.

HELEN STAPLES.

Straight Singing.
10 Mins.: One.

Evidently a newcomer, this girl has a pleasing soprano voice of evident culture.

She wears a pretty décolleté dress and makes a pleasing appearance. Her first song was of the introductory nature, explaining that as she couldn't act or dance, she would sing. "Spring Is Here," a semi-classical; "Mother of Pearl," a good ballad; "Feather Your Nest" and "Your Eyes Have Told Me So" are her cycle.

She needs material and the services of an experienced theatrical producer before she can hope for anything better than the smaller houses. In its present shape the act lacks variety. A pianist might help. Con.

CROUCH RICARDS TRIO.

Musical.
5 Mins.: One.
American Roof.

A bank triplet apparently by father, mother and daughter with the father carrying the burden of most of the singing. Opening with a short melody after which the members duet. The father is the master of the act and takes the act away in short order. The trio made a nice appearance, especially the youngest member, and showed enough to be capable of holding down the initial spot in the second house. Abel.

BOBBY BERNARD and Jo. (2).
Comedy Sketch.
12 Mins.: Full Stage.
Fifth Ave.

Bernard is assisted by a character woman who does a hotel housekeeper and Harry Murphy. Bernard is a gem of a character bit as an amply proportioned opposite to Bernard's Hebrew character.

A full stage set represents a cheap room in a small town hotel. Bernard is a soap salesman and secures the room for the night. The housekeeper relates the history of the room, prattling about suicides, etc.

The clerk phones Bernard that he will cut the rate if the latter will share the room with a little fellow who just registered. Bernard consents and Murphy, who is as big as Joe Willard appears to share a single bed. Bernard mus. sell a man named Milton in the next town or lose his job. Murphy poses as head of a rival soap company and offers Bernard a \$100 a week job to stuff his appointment with Milton so that he (Murphy) could get at him first. Bernard denounces him and Murphy finally reveals himself as Milton, tells Bernard he saw his name on the register and framed with the clerk to share the room so he could get a line on what kind of a man Bernard was. Mutual explanations and Murphy offers Bernard a big proposition for his loyalty.

The act is big time with the opening eliminated. The dialogue between Bernard and the housekeeper has nothing to do with the following action and is on a theme that dates back to medicine show days. It should be entirely eliminated.

Bernard does an excellent bit of character portrayal as the discouraged salesman, and Murphy is a straight of production caliber. They ate it up at the Fifth Ave. Con.

JONES and JONES.

Comedy Singing and Talking.
14 Mins.: One. (Spec. Drop).

A special drop shows a railroad yard scene with station and trains in perspective. A wooden trolley typical of all railroad yards slowly opens. Two colored boys attired as "boon" pop into view and climb out of the box.

They are waiting for a freight and intend to "ride the rods" as soon as the first "John O'Brien" gets under way.

One is a Southern dandy bewailing the absence of "corn pone" and "yams" and the rigors of the Northern winters. The other is a Northern "spade" of evident sophistication.

Seated on boxes they crossfire in a rich natural dialect in which the mispronunciation of big words is good for explosive laughs. The duo also reads a letter from his new gal. It has natural humor and human appeal. This bit is good for mere yells.

A good comedy double concludes one of the most natural and realistic little two-man talking acts witnessed since they discarded dancing mate. Con.

MITCHELL BROS.

Banjo Players.
13 Mins.: One.

Two white-collared youthful chaps opening with banjo playing while seated on chairs. They run through a series of musical comedy and popular melodies.

A conception of two banjos playing, (by one player), simultaneously best was well delivered, the calling of the brother into view to prove absence of confederacy being necessary on account of the reproduction. A saxophone solo of popular melody by one was followed by "Swanee River" on the banjo, illustrating the old and new way of playing the tune. Another banjo double of popular melodies, with the only vocal offering of the act, a pop number, got them away to solid returns.

A pleasing early spotter for the smaller lot. Con.

PAYTON and WARD.

Acrobatic Dancing and Talk.
One.

Two boys who are long on acrobatic dancing and have a finish that is sure fire. The comedian secures some laughs and surprise through his agility for weight. His tale is the main spring of the turn stand anywhere for the pop time. Abel.

GIMS and WARFIELD.

Song, Dance and Talk.
10 Mins.: One.
American Roof.

Colored male team in dressy get-up, talking, stepping and singing in poems to moderate encouragement. Dancing in their forte. Pop time dance quitters. Abel.

STEVER and LOVEJOY.

Dancing Novelty.
12 Mins.: One, Two (special). Full Stage.

125th St.

This lively young pair of dancers have a neatly conceived sketch background for their swift acrobatic stepping. The drapes part a trifle in the center to admit a clean-cut young man in Tuxedo. He announces in spoken verse he will show how he got his present partner.

The drop is parted further to disclose a pretty girl in boudoir gown, seated on a divan in a bay window, gazing out. In song she recites that she has to wear her sister's old clothes, and proposes to get rid of these clippers. She throws a slipper out, hitting a young man in the street, out of sight. He mounts the fire escape and enters window. It is the same young man.

They have give-and-take flirtation stuff, all of it bright in point, leading to his invitation to go to a dance. She goes off to dress while he fills in the interval with amusing business with bottle of beer, discovered under the divan. She returns in opera cloak and they start for the dance.

They cross the stage in "one" on their way to the ball for more exchange of talk and reappear in full stage for their former dance, quite the snappiest, fastest whirled routine imaginable. The dancing entitles them to rating with the big timers and the vehicle ought to get them attention for the better bill, say the No. 3 spot. Miss Lovejoy is a nice looking girl and a graceful dancer and is wearing three exceedingly slightly frocks. With their new offering the pair are in a position to go ahead.

THE INDEPENDENT PARTY (4).

Songs, Music and Comedy.
21 Mins.: Full Stage (special).
125th St.

Typical small time, with four women who can sing a little, but want to act. Opening shows barber shop with girl barber in white jacket and trousers chatting with manure in skirts. Woman mayor enters and demands a shave. Nothing comes of it. Not a ripple in the talk. Enter countrywoman dragging ancient husband wearing fireman's helmet. He sits in barber chair, demands haircut, hasn't a hair on his head. Girl barber gives him shampoo, with money business of spreading soap lather all over the lot.

Incident ends abruptly without a laugh, and manure opens table which is disclosed as a molasses. Country wife appears with violin for duet. Then all four line up before the footlights for comedy representation of the village choir. Queer feminine version of male quartet close harmony with similar kind of business of discards and comedienne out of order, admonition by straight singer, etc. Fast side Harlem found it funny. Other similar audiences probably will do likewise. It is for that grade of house exclusively.

BILLY DE VERE.

Songs and Talk.
12 Mins.: One.
American Roof.

Working against the audience all the way Billy DeVere, in black face, failed to gain much in the way of response, possibly due to his material or the side remarks passed by him on the conduct of those seated.

Three songs interspersed with a few stories. His efforts were most listless even bordering on carpingness, and he did not appear to be giving his usual show. Accorded a short reception on his first entrance he passed it up and left with practically nothing. The scarcity of applause received at the finish should prove a warning for another such performance as DeVere did Friday. It will not help.

WILBUR and LYKE.

Singing and Acrobatics.
10 Mins.: One and Full Stage.

Man and woman in a combination of singing and trampolining acrobatics. Man opens act with comedy song in one. Woman sings with another vocal number after which the act goes to full stage. Man does usual trampolining tumbling here, featuring his work with some clever conversational. Woman does kid song in costume putting it over cleanly. Later she changes to velvet knickers and jacket and takes a turn at the trampoline. Good comedy finish which has the man waiting off carrying the woman inside a grip sack.

Good small time opening or closing turn. Abel.

MAYE and HILL.

Song, Dance, Talk.
14 Mins.: Two (special hangings).
City.

In No. 2 this couple chalked up a neat hit for the spot and ought to duplicate on the bigger bills. The girl does ingenuous and is a brawler. She vocalizes "Sweet Kisses That Came in the Night," which fits in neatly during a dream episode. The patter revolves about his efforts to demonstrate ditto (in the spotlight) with her conclusion, when the kissing bit finally does occur, that he must have been the party of the first part of the kiss-in-the-night episode.

The couple have wisely left the crowd writing a capable hand. It is sure-fire, bright and original stuff with a few real stiffs certain of bringing applause. A home-stomach bit they employ looks the goods. The team is a well appearing pair, of excellent stage deportment, although the concluding stepping session does betray lack of finish. This will be corrected in time. Abel.

"WIVES ON STRIKE" (7).

Comedy Sketch.
10 Mins.: Three (parties).
City.

Four women and three men comprise the cast. The men and three of the women are paired off as life partners and the remaining woman plays a "strike breaker." The piece is laid in Paducah, Ky., where the wives have declared a strike and have secured the moral support of the entire feminine contingent of those United States so that the men are up against it.

The curtain rises on the meeting room of the Husband's Protective League where are present President Sweet (a newlywed forced apart from his wife by the strike effort after a three days' honeymoon), Mr. Faller, a gay old boy; and Mr. Wynnam, the bespectacled gentleman of the trio. A delegation from the striking wives is due to arrive and the trio happens to consist of the three men's respective wives. President Sweet hopes to turn the tables on them by 3 that evening at which hour a Miss Vera Charming (concealingly an) enters as an envoy from the Strikebreakers' Union.

The wives are complained when Vera brings forth her catalog of eligible strikebreakers and the bespectacled Wynnam selects Style No. 122, a blonde, and his two companions pursue the catalog for their selections. This ends the strike and it's a triple clinch for a final curtain with Miss Charming calling nonchalantly.

The sketch is well written in its farce situation and capably handled by the script, although the juvenile, President Sweet, appeared nervous. The sketch should make No. 3 neatly on any layout. Abel.

ANNETTE DARE

Songs.
12 Mins.: One.

Annette Dare has an engaging smile, personality, clean-cut enunciation and a knack of delivering near-blue comedy lyrics in a way that gets the two-fold meaning over without overlapping the danger line. She came pretty close at that once or twice, but an evident knowledge of comedy values and the smile got her over the threshold points with flying colors.

Miss Dare did five numbers, four of the gingery variety. It might be a good idea to discard the published songs now used and confine the routine to exclusive songs of the type Miss Dare handles so well. The turn is nicely set for the pop house as it stands. With the right material Miss Dare should climb rapidly. It's all a matter of songs. R.E.

ELEANOR PIERCE and CO. (2).

Dancing.
12 Mins.: Full Stage (Curtains).

Another dancing turn that off curtains might be blamed for. Eleanor Pierce has two young men in support, both piano players, though one plays but an introductory for the act. The other, who starts with a song, afterward sticks to the piano. The first piano player becomes a dancer later on, dancing with Miss Pierce and then doing a loose angle, by far the best of the turn though by itself not so great. Miss Pierce dances in two or three styles, one vying with the other with no choice among them. The silk curtains look very nice. Same.

From Palace to Apollo.

George Morley, formerly treasurer of the Palace, is in charge of the box office at the Apollo, the new Selwyn house. Bud Robb is house manager.

Matthew Gaudin
 W. H. Gaudin
 La Strung
 3d half
 Jack Ray
 Thomas & F. Good
 Thomas & F. Good
 Morris & F. Good
 Fanning Lee to
 Weber & Adams
 LEVINGTON, I.
 Ada Wendt
 10th century 4
 W. H. & F. Good
 M. H. & F. Good
 3d half
 La Strung
 Henry Wendt
 La Strung & Gaudin
 MANSON, O.
 Conrad
 Martin Bros
 F & R Warner
 3d half
 The Gates
 Gaudin
 "Waters Waste
 & Mountains
 Lorraine & H
 Fishburne Tree
 RICHMOND, I.
 Murray
 W. H. & F. Good
 Miller & Gaudin
 W. H. & F. Good

Wain & Sons
Showering & Shirts
See Hamid 77

Wassenaar's Treasure
Frederic & Kenneth
Right-the Bros

(Continued on page 24)

"Welcome Home" | -66 BROADWAY (John Galt) New York - A & L Wilson

on page 24)

FRILLS AND FASHIONS

By ALICE MAC

How perfectly natural and extremely amusing is "The First Year" at the Little. Roberta Arnold as the newly wedded wife gives a performance that is delightful, especially the preparation for her first dinner party.

Miss Arnold's costuming is simple but appropriate. In the first act she wears a neat gingham frock of brown and green check, with white collar and cuffs. For the dinner party, a dainty evening dress of pale blue silk, made quite plain with just a frilling of lace round the neck and short sleeves.

Then comes the quarrel with friend husband, and, like a good daughter, she returns home to mother, attired in a becoming one-piece frock of blue serge, made perfectly straight, with the bottom of the dress worked in black silk embroidery. A narrow girdle of the serge was tied loosely around the waist.

Mercutio Hamonde was smart in a suit of fawn duvetyn, the skirt made of panels, through which showed a foundation of cerise velvet. The girdle round the waist was of silver with attractive tassels of black and red silk fringe. A loose short cape was of gray crepe de chine, trimmed with squirrel.

It looks like a quiet week for Fred Danb at the Palace. Night acts on the bill, four using their own conductors and two out of the other four requiring no music.

Gowns play an important part in Gus Edwards' "1920 Revue." It was impossible to keep count of them all, there were so many, and each one as beautiful as the other. In the "Letters" song the mites from "Maudslaws" wore tight-fitting silver trousers, with white plumes gracefully draping the back hanging from the waist; the b-l-l-e-e was of a green velvet, with hands of white fox crossing in front. The "Gold Diggers" gown was handsome, made of gold cloth, harem at its, with a long sweeping train starting from the waist of chiffon and hands of sealskin; the sleeves were tight fitting, with the bell-shaped cuff of the seal. The head-dress was in the shape of a folies cap of gold.

Mr. Edwards sings a song about different flowers, with the girl appearing as the flower named, "Poppy" was gorgeous in tomato shade of velvet, hooped shape, with trimmings of jet hanging from the hem and forming the bodice.

For the finish six of the girls wore plain taffeta skirt, with satin coats of fawn, with three large pearl buttons each side of the coat. Tams were of brown velvet.

Bunny Wyde (Wood and Wyde) looked stately as the Empress Josephine in robes of white satin, with a panel of silver hanging down the front; of the gown; a court train hung from the shoulders of silver lined with ermine; the top consisted of brilliant and loop of pearls, while a coronet of pearls adorned her flaxen hair. In the Arctic Regions her costume was cute, tight black satin pants with lace insertion let in down the front of the leg. The top was of sealskin, which came to points on one side. The hat reminded one somewhat of a bunny rabbit.

The Equity last Saturday evening at the Astor Hotel saw the women bedecked in all their finery and made it a picture not easily forgotten. The films were well represented. Many familiar faces among the great throng.

Norma Talmadge looked adorable in orange and grey chiffon. Loops of pearls hung from the bodice. Sister Constance was charming in white satin. Dorothy Gish, in the same party, was not as becomingly gowned, in white veiled with silver lace, which was covered with numerous ermine tails.

Pretty Marion Davies wore a simple frock of powdered blue chiffon with the only trimming a silver sash. The Tobin girls wore dresses alike, of different shades, Vivian's white, while Genevieve's was blue.

Alice Delys had a clinging robe of white, brocaded in velvet, minus a back, but with a long flowing train at the side. Clara Kimball Young was striking in blue velvet, made on straight lines. Florence Walton wore a gown of terra-cotta shade of silk, veiled with lace. Dorothy Dickson, who made her appearance at 3.30, was in royal blue net and sequins. Mollie King looked handsome in silver cloth.

Laurette Taylor flashed a handsome sable coat, but handsome does not describe her gown, of a darkish material. Another star whose dress was not becoming was Doris Keane.

From a drop of mauve velvet at the Riverside a charming man known as Ruby Norton stepped forth in a dainty frock of French blue chiffon. Two sprays of roses trimmed the front of the skirt, which was speckled with sequins. The bodice was quite plain, with the sash of various shades. Blue velvet formed a short coat, with collar and cuffs of white fox. The hat of net was close fitting, with feather trimmings over each ear. To the strains of Spanish music Miss Norton appeared in a handsome cloak of silver cloth and fringe, which was later discarded, revealing a striking frock of silver fringe. Her last gown was equally as beautiful, made harem style, of black sequins, with the top of silver, yellow chiffon making a contrasting color around the waist. A sort of cloak was worn over this of gold tinsel, bound in orange.

Anna Chandler, who made no changes, wore a charming frock of chiffon peach shade, having the two-tier effect, embellished with sequins and purple trimmings. Her entrance was made in a cape of numerous rows of orange shaded feathers, fanned anyhow, and thrown on the piano very careless-like.

Eileen Canino (with brother Eduardo) displayed a wardrobe any woman would gladly own. A rose gown, brocaded in gold, was striking. A band of sable ran around the bottom of the slightly hooped skirt, from which hung pale green feathers and blue bows. The sable also formed one of the shoulder straps, while decorating the other was a string of brilliants. For Miss Canino's solo she wore a handsome shawl fitted to her figure, with the deep black fringe forming the skirt. Another gown made similar to the first was of rows of blue, red and mauve silk, mingled with gold beading. Over this was veiled sheer black net, with roses and feathers making a decoration.

Hazel Mann (Duffy and Mann) had a nice frock of silver cloth, over which grey chiffon trimmed with deep bands of silver and grey fox fur formed a sort of long coat effect. The hat was small, of silver with lace, and a narrow band of the fur edged the hem.

Boazey Clifford, posing in a tight fitting white union suit, displayed a shapely figure against a background of colored plates, some being quite artistic, others rather crude. Water was featured a good deal, being used in four different poses.

One of the best things in the show "Victory Belles" at the Columbia this week is the singing of (Miss) Lynn Carter. The rest of the cast are very weak on this, also on dancing.

For the opening 10 show girls are in loose drapings, five in the blue velvet, the others in red; wide bands of metal lace trimmed the hem of the drapings and also formed the collars and cuffs.

Miss Carter wore a striking dress of gold cloth, draped round the figure, with net wired from the hips, from which hung loops of gold beads; purple chiffon graced one side of the gown and was caught to the wrist; the hat was large of purple. Miss DeLace wore peach satin with silver fringe draped from the waistline round to the back.

The girls formed a pretty background behind Miss DeLace for her number, attired in short dresses of red satin fringe, trimmed with gold beading; circles of black and gold formed the bodice, with deep cuffs of blue velvet with flowing streamers of red and black ribbons.

Girls of blue blue satin were becoming to the show girls, which had patches of red and the cuff of the trousers. Miss Andrews for one of her

MUSIC MEN

Remick is to have a retail store in the new Low State Theatre building, Boston, when completed about Jan. 15, 1931.

Murray Bloom has joined the Remick professional staff.

Sam Perry, a Connecticut recording artist, has placed an original composition with Stern's.

Herbert Spencer has signed to write exclusively for the Wimmars. Fleta Jan Brown, his former writing partner, will collaborate with him. The team wrote "Egypt in Your Dreamy Eyes."

Fred Day during his stay in New York recently signed for the English rights to Charles K. Harris' catalog, acting for his firm, Francis, Day & Hunter. R. Feldman & Co. formerly held those rights.

Vernon Stevens has been transferred from Stanny's Minneapolis branch to the management of the Chicago office.

The Mel-o-Dee Music Roll Co. has opened a new factory in the Bronx, employed only as an assembling plant for the time being. The "cutting" is done at the Meriden (Conn.) factory.

The Benson Orchestra of Chicago has signed to record for Victor.

The Belwin, Inc., music publishers, have moved from the seventh floor of the Columbia Building down to the second, third and fourth stories with Louis Brown in charge of the professional department.

The Standard Music Roll Co., manufacturers of the "Artie" roll, are preparing to market a reduced price roll to retail at one dollar, as against the usual \$1.50 and \$1.25 at present prevalent for wood rolls. The new make will go under the name of "Vee" roll.

"This Is the Place for Mine" is a song written by Richard Murray, who sold papers at the Cotton Exchange, New Orleans, for 19 years afterward going for a musical education. He has been with several musical shows. The ballad is his first song.

Answering to Edward Rose and Lew Pulaski's live acts, against Fred Fisher, Inc., arising over the royalties alleged due them on "Buddha," which the plaintiffs wrote, the defendant has a sworn denying the claims and availing an inspection of his books. Rose is (Continued on Page 24.)

NEW INCORPORATIONS

Albany, N. Y., Nov. 17.

The following companies were incorporated at the Secretary of State's office last week:

Rufus Le Maire Productions, theatrical; capital stock, \$100,000. Directors, Rufus Le Maire, Helen Hutchins, 1495 Broadway; S. W. Tannenbaum, 1475 Broadway, New York city.

Throm & Harloff Co., moving pictures, theatrical; capital stock, \$25,000. Directors, Charles Throm, 1055 Second avenue, Evergreen, N. Y.; Bernard C. Harloff, 1815 Walnut street, Queens Borough; Geo. R. Holman, Jr., 257 Brooklyn avenue, Brooklyn.

General Theatre Ticket Co., deal in opera and theatre tickets; capital stock, \$10,000. Directors, Daniel Reich, 1044 Morris avenue, Bronx; Arthur K. Lemmon, 216 West 43d street; Albert Lebowitz, 410 West 150th street, New York city.

Polish-American Citizens' Club of Herkimer, N. Y., erect and manage a club house and amusement hall; capital stock, \$50,000. Directors, Peter Rydzinski, Peter J. Stordach, Thomas N. Rydzinski, Herkimer, N. Y.

Roll-O-Pacer Co., amusement enterprises; capital stock, \$100,000. Directors, Neville Bayley, South Norwalk, Conn.; Geo. A. Grunda, Stamford, Conn.; J. P. Anshutz, 217 West 104th street, New York city.

Calderon Corporation, theatrical, cinema business; capital stock, \$20,000. Directors, Salvatore Calderone, Ralph Forman, Walter R. Jones, Hempstead, N. Y.

Snyder Music Corporation, musical, theatrical; capital stock, \$10,000. Directors, Chas. A. Snyder, 150 W. 45th street; S. Chas. Spear, 60 Wall street; Robert Norton, 1 East 33d street, New York city.

Herald Productions, motion pictures; capital stock, \$5,000. Directors, Walter J. Porges, Samuel Marks, 345 W. 111th street; William L. Park, 1409 Broadway, New York city.

Bluebell Film Corporation, motion pictures; capital stock, \$10,000. Directors, Irving Meisel, Jennie Meisel, 1832 Crottona Parkway, Bronx; Martin R. Zelenko, 68 Northern avenue, New York city.

Ben Fitzer Productions, motion pictures; capital stock, \$20,000. Directors, Ben Fitzer, William A. J. Holmstetter, Syracuse, N. Y.; Richard P. Byrne, Ithaca, N. Y.

Traub Amusement Co., moving pictures; capital stock, \$10,000. Directors, Harry Traub, Lena Traub, Anna H. Kottenbaum, 48 Hor. street, Brooklyn.

Eve Unsold Photoplay Staff, motion pictures; capital stock, \$10,000. Directors, Eva W. Blankfield, Lester

Blankfield, 273 Lincoln road, Brooklyn; Jacob Brickman, 51 Chambers street, New York city.

Better Picture Circuit, motion pictures, etc.; capital stock, \$25,000. Directors, Thomas P. Wood, James T. Schreiner, Charles M. Smart, Albany, N. Y.

Gold Mine Inc., amusement business, hotels, etc.; capital stock, \$25,000. Directors, Nicholas P. Galasso, P. Galasso, Hoboken, N. J.; Giovanni De Pace, 758 Avenue F, Brooklyn.

Clear Stream Film Corporation, motion pictures; capital stock, \$5,000. Directors, Anita P. Lawrence, 544 Park avenue; Warren G. Below, 309 W. 93d street; William R. Young, 99 W. 65th street, New York city.

The Arch Theatre Co., moving pictures; capital stock, \$4,000. Directors, Apostolis Anagnostis, 435 W. 211th street; Angelis Yankos, 135 W. 151st street; Alex Pavlia, 133 6th avenue, New York city.

Dumpey-Carpenter Content Co., promote boxing exhibitions; capital stock, \$10,000. Directors, Killbourne Jordan, 19 W. 48th street; Martin Turner, 404 W. 48th street; Nathan Vidner, 40 W. 73d street, New York city.

The following companies were incorporated at the Secretary of State's office last week:

Fulton Films, motion pictures; capital stock, \$4,000. Directors, Hugo Mabenbau, 103 West 45th street; Nathan Goodman, Frank Goodman, 505 West 190th street, New York city.

Sunrise Pictures Corporation, motion pictures; capital, \$100,000; directors, Winfield Kelly, 739 7th avenue; Joseph Kahn, 66 Broadway, New York city; Nat Dorfman, 915 Kelly street, Bronx.

Jawitz Pictures Corporation, motion pictures; capital stock, \$50,000. Directors, Charles N. Jawitz, Harry Levine, 739 7th avenue; R. Edward Ginsberg, 320 West 43d street, New York city.

Bennett Theatrical Enterprises, theatrical; capital stock, \$25,000; directors, Sayde, Humphreys, 1257 5th avenue; S. Spille, 11 Madison avenue, New York city; Bernard Roswick, 251 Marston street, Brooklyn.

Shawsh Theatre, operate theatres; capital stock, \$100,000; directors, William E. Benton, James A. Leary, William A. Fullerton, Saratoga Springs, N. Y.

The Friars Photo-Play Co., general amusement business, motion pictures; directors, Rodinia E. Elin, 1431 Madison avenue; Julius Kendler, 4150 Broadway, New York city; Hazel Falber, 949 Whitlock avenue, Brooklyn.

Sam Long, Inc., amusement business, motion pictures; capital stock, \$5,000; directors, Jacob L. Diam, ed. D. D. Deutsch and Edward E. Deutsch, 1749 Broadway, New York city.

Allegree Realty Corporation, realty, conduct theatres, hotels, etc.; capital stock, \$3,000; directors, Milton S. Hoffman, 34 East 58th street; Dorothy Wagnan, 25 Nassau street, New York city; Benjamin Weiss, 114 Hart street, Brooklyn.

Rufus Lemaire Productions, motion pictures; capital stock, \$100,000; directors, Helen Hutchins, 1495 Broadway; S. W. Tannenbaum, 1475 Broadway, New York city.

Throm & Harloff Co., moving pictures, etc.; capital stock, \$25,000; directors, Charles Throm, Evergreen, N. Y.; George R. Holman, Jr., 257 Brooklyn avenue, Brooklyn; Bernard Harloff, 915 Walnut street, New York city.

The following companies filed papers showing an increase of capital stock:

Tivoli Amusement Co., New York, from \$50,000 to \$100,000. New Art Pictures Corporation, New York, \$25,000 to \$75,000. Commonwealth Film Corporation, New York, \$100,000 to \$200,000.

George Cohen's Kingdom Theatre Corporation filed papers of dissolution.

Statement and designation of foreign corporations: Still Film Corporation, Delaware; Paul A. Chan, agent, 150 West 40th street, New York city.

Democracy Photoplay Co., Leo F. Lybarger, agent, New York city. United Plays, Inc., Alth J. Ludwig, agent and attorney, 405 5th avenue, New York city.

Worcester Film Corporation, Massachusetts; C. C. Froman, agent, 143 West 48th street, New York city.

BROOKS' SHOW OFF.

"Because of Me" to Storehouse Until New Year.

Allan Brooks closed his production of "Because of Me" at the Punch and Judy Saturday night rather than take a chance outside of New York at this time of the year with conditions as they are.

Early last week it was planned to send the show to Boston for a run of from four to six weeks until other city time opened for the attraction. But on hearing the reports of business in the Hub it was decided to send the attraction to the storehouse until around the first of the year.

SO, IT HAS COME TO THIS, PHILIP?

Woodrow Wilson issues a proclamation of thanksgiving.

Marc Klaw "presents" in the Shubert-Princess, Chicago.

Sam Goldwyn gives the Du Post rep. in his office "noties."

The "act shortage" turns to an overflow.

Tommy Gray orders silk underwear.

The mug turns and sees a cabaret for the cover charge after seeing the show.

Mann and Woods become unfriendly enemies.

Big hit in the Little theatre.

South yawns at "Robert E. Lee" play.

Tennessee secedes from the Confederacy.

Germany complains of unfair shipping competition.

Grand opera is making money.

Union actors hope George M. Cohan will employ them.

Theatre owner cuts prices at box office.

State-Lake, Chicago, has a vacant seat for 13 minutes during a supper shift. Still cut-culinary house.

Cost of white paper drops to three times what it's worth.

Harding blows the Ohio sun time for the Interstate tour.

Advertisement in film paper: "Broke's Promises" for State Rights. Looks like the truth in picture advertising.

Johanna Howland of "The Gold Diggers" on Charlie Chaplin's arm at the Equity ball.

numbers seemed to have great difficulty in keeping the top of her dress together, it being, I should gather, minus a couple of hooks.

Miss DeLace wore a smart gown of case blue sequins, slightly draped at the side, while a blue tissue cloth formed the back an orange feather tipped out at the side of the waist.

For Miss Carter's specialty she wore a gown of shell pink chiffon with two rows of fringe draping the waist; the bodice was plain and high in the neck of velvet. Chiffon draped one arm while the other and fringe caught to the wrist. The head-dress was in the shape of a jester's cap, with feathers standing high at the back.

The girls wore sweet dresses of white satin and sponges; wired hoops were made of white ribbon with balls of wool hanging from the edge; chiffon draped the side and were tied to the wrists.

Miss Howell wore a neat dress of pale blue silk, with the hem falling into points; a panel hung down the front of gold lace, with tiny nosegays dotted here and there.

AMONG THE WOMEN

In the Masters and Kraft dancing revue at the Colonial a big safe labeled "Vaudeville" tumbles out with the combination three very pretty girls. "Comedy" is a sort of French music hall cabaret, wearing an electric blue costume, set off by a rubish hat with a flaunting yellow plume. Later in a black affair trimmed with gun-metal spangles she proved the theory that if silk stockings are \$10 per pair, a girl ought to show \$9.99 worth of them.

The dancing-pair had the same idea, but enhanced their nimble niceness by installing scalloped hems, which made the dresses seem long enough one minute and short the next. The color combination seemed most artistic and unusual in each set of costumes, the first being a salmon brocade lined with turquoise. Baby blue with a lace hem hanging rambles from a hoop-at-the-hips was trimmed with strands of pink and blue ribbon. It seems nowadays a bolt of ribbon and a yard of chiffon or lace will easily make a snappy suit, more fascinating because while ribbon adds color it means nothing as to covering. Diminutive dresses of silver fringe left free flourish for the vermilion colored bloomers and tights worn to contrast. After a season of sun-and-bare or painted legs, rich, real silk tinted tights like these make the dance worth while.

Girls with rather the other idea were unveiled with another act, called "Not Yet, Marie." The scene is a photographic artist's studio, and the lovely models are announced as they enter:—

"Lucille, negligee girl." A lovely citron crepe boudoir robe, with a broad girdle of silver, and Turkish trousers of lace ruffles.

"Altman's Bathing Girl" (good advertising for Fifth Avenue, and some competition for Mack Bennett!). The bathing suits were the usual Jersey one-piece models, with a blended drip color effect in one of green that made the lady look like a healthy seaweed. Capes of flimsy bath silk might do for lites at Long Beach but would never keep a damp lady warm.

"The Petticoat Girl" was 'em!

"The Underwear Girl" (pardon the shock, but she must be told about the plot centered about the photographer's taking the head of a beautiful model and placing it on an underwear model ad). Dim lights and disappointment! Before the lights switched again she had grabbed an Irish green transparent negligee and joined the finale.

The catch line "Not yet, Marie" is dittoed through the act by an old whiskered man who explains that 10 years ago his sweetheart told him that some day he would grow tired of wine, women and song, and be sorry he didn't marry her and settle down. He looks at the gals for the finale, and cries again, "Not yet, Marie!"

Ellen Ryan in an Irish Tumbler vamp character looked pretty and pert enough to vamp even a woman-hater, which is just what she did. The green smock with tab head-embroidered finish was worn over a white skirt accented pleated. A green crush hat was regularly pretty over her bobbed hair and twinkling eyes (if she could be Irish, with a first name "Rosa").

Betty Morgan in a syncretized "blues" sort of act wore a panel frunk of better material and color effect than design. Her best appearance was at the finish in white lace, with sequin medallions, and a coatee of green chiffon.

Rather catty old lady in intermission said she didn't care a thing about the Colonial bill (probably because there were too many pretty girls with vampy lingerie!). She had that jealous red flannel look! Res!

"I want to say a few words to the female sheepies of my flock," said the old dorky preacher-man impersonated by George Stanley at the American Roof. What he talked about was short skirts and hobbie skirts and men who were to blame for both. When the girls wore hobbie skirts, said he, they came down the street like snails and were always late for work. Now the girls step lively in short, full skirts, and get to work on time. But why is it now men are late getting to the office? Aha!

Further, the parson stated that he wanted it distinctly understood that no shimies were to be shocked in his congregation.

More funny sermons were curtailed by the entrance of Stanley's sister in a hoop-skirt Dixie costume. Her costumes seemed just about right. One of light blue net lace was effective with a banquet of light blue taffeta, and a hoop about the tunic, about which tiny pink roses were mounted. Her dresses were modest and simple—just the kind a brother would like for his sister.

Renaud and Ward had on act in somebody's front yard where a tennis court off stage prompted the entrance of a very athletic co-ed in a sports suit of green, with white trim. Her only prop was a tennis racket, and the business of the act was no more difficult than swinging on the gate a couple of times and twirling her pretty toes. Their dialog was smart and acutely correct.

Dancers who attempt the Apache dance should train first as acrobats in order to start without a handicap with Franklin, Charles and Co., one of whom does a female impersonation and gets the worst of it in being battered out.

A girl with this act sat at the piano very solemnly in rather a sweet gold lace dress, with a wash of orange colored tulle, and a slash of the color at the bodice, which well offset her dark features, and the neat brunette coil in a Psyche.

"My the flea, My the flea" the orchestra tom-tommed, and then the bicycle act did on. You knew from the music that it was an old-time act, and when "McDonnell and Austin" flashed at the sides, you remembered the girl in the white knit bathing suit affair, with a white sweater top worn with baby blue tights, and a smart tassel cap. The outfit is pretty and clean looking in the spot. The mention of all this is merely to compare how women's clothes have been degenerating. Time was when "My the flea" was a "late" popular hit, this act was 'viewed on Keith's time, and this same costume was a snap! It fit the lady so Venus-like, and before the one-piece black negligee had hardened us for Long Beach and put the Winter Garden in the shade, a suit like this in vaudeville was a bit risqué. This season, after the interim of shocking years, the little bicycle rider looks as over-dressed as a baby waddling down Riverside Drive in white Teddy bear baggies and sweater. What's the matter with the old point of view?

Woman! Her cry—What'll I wear?—She is always in a revolution of clothes. The cycle, "Past, Present and Future," is a clever three-partitioned act, in which Adam and Eve quarrel in act No. 1 about a new leaf. Mrs. Today in act No. 2 is nagging her hubby across the beautiful golden oak dining room table—demanding a new dress! Mrs. Tomorrow is still talking clothes in act No. 3. She hasn't had a new dinner gown since the day before yesterday! The evolution in clothes is clear from the fig leaf of Eve to the green taffeta of contemporary style, and the future dream of woman's realm—a bifurcated skirt, with the authority of the trouser effect, and the satisfaction of hubby wearing starched ruffles about his suit collar.

This all happened in Proctor's Fifth Ave., first half, and the very next act was designed to point another lesson in the folly of clothes. The lady (Welman and Berry), playing the piano for a very fascinating vaudeville, appears in a myrtle taffeta dress of bouffant style well suited to drape a piano bench. During an interval she sneaks away and returns in time to play "Home, Sweet Home" in another outfit of dull lavender. Why she should change her dress when she had nothing to do but sit at the piano and watch the scenery is a mystery, unless the lavender outfit suited "Home, Sweet Home" because it looked more home-made. Her name was over-dressed, too. It had a straight around skirt of bright blue hand-blocked satin.

George Moore and Co. had two dancing girls matched in pairs in several numbers, and a very lovely prima donna who wore a series of gowns, each prettier than the last, which was a dream of ivory tulle. Even the piano player jumped into action and played opposite Moore when he dressed in a corset smock and Tam to look like Greenwich Village, even if one did

OBITUARIES

JOHN C. MANSFIELD.

John C. Mansfield, of Bayre, Pa., formerly of Auburn, N. Y., a well-known fair and carnival man, was killed in an automobile accident near Moravia, N. Y. His automobile skidded on a wet road near Auburn and crashed into a tree at the roadside. Mansfield was pinned under the overturned car and was killed instantly.

FRED G. LINDAUER.

Fred G. Lindauer, leader of the orchestra at the Coyle, Charlevoix, Pa., died suddenly Nov. 13 during the show from acute indigestion.

Although ill, the leader persisted in holding the baton. During the performance a physician was called. He prescribed and Lindauer resumed work. While the show was on the musician suddenly collapsed.

Justice John Crutchfield died at his home in Richmond, Va., Monday morning. The judge and his court have been familiar to hundreds of professionals who visited that city. The serving of justice in that court is the source of Walter C. Kelly's negro stories, who though billed as "The Virginia Judge," always credited Judge Crutchfield.

The court's sense of humor was on top, especially when he knew actors were present to lull some of his famous remarks. Players who knew the judge often tell stories of Crutchfield's own little vaudeville show, relating the comic events in that court house.

George Giddens, the English legit actor, died here Nov. 21 at 60 years of age. He crossed the water first with Sir Charles Wyndham, and was a member of Equity, the Players and Lambie.

MAGICIANS MEET.

Two meetings of societies of magicians were held last week. The American Society of Magicians had its affair Saturday evening at the headquarters on Sixth avenue, New York. It was Ladies' Night, an occasional occasion for the club, with the meeting presided over by Harry Houdini, its president.

A mystifying collection of illusions and tricks, difficult in the magical art, were exhibited. As usual when magicians entertain for the amusement of their professional brethren only the most difficult of magic came forth.

Friday night in Providence, the Rhode Island Society, Local No. 2 of the National Conjurers' Association, held its annual entertainment and dance. George N. Thurber, the dean of the Rhode Island mystifiers, was in the show. Foster Fenner, an amateur, attracted the most attention through his expensive apparatus and many intricate tricks he performed with no little skill.

Delinquents "Posted."

Bryant Hall, 41st street and Sixth avenue, New York, used for rehearsing by all branches of the profession, has posted a black list comprising the names of those who still owe money for the use of the hall.

Navy Band Date.

Albany Nov. 23
The United States Marine Band will play at the State Armory Nov. 28.

BIRTHS.

Mr. and Mrs. Robert Wolf (Gibbert and Saul), a son, on November 14, at the Ellis Hospital, Schenectady.

Mr. and Mrs. Earl Mosman (Mosman and Vahnet), a son, Nov. 1. Mrs. Mosman is professionally Habette Winifred, now with the Nora Hayes company.

Mr. and Mrs. Bernard Fay at their home 24 Palmetto street, Brooklyn Oct. 24, daughter. The father is with "The China Shop."

not recall "Greenwich Village Follies" with a Mason and Brennan scene somewhat similar.

The two dancing girls appeared in green coats, with black-and-white checked knickerbockers, so that they looked like smart equestriennes. The next appearance was with the same outfit but a change to white girdled on pleated skirts and black patent leather hats to match the belts. Matamorosville Jazz wore a red velvet smock with will pantalettes looped up of narrow strands of red velvet. The play was clever, but the color too heavy. She looked much sadder in a light blue frock that fairly beamed with style. Indeed the figure resembled a ball, for a bottle of ruffles was very full.

When the prima donna lost her diamond necklace, Moore made a lucky exit and turned to the piano in panic. "Play me a gallop," he cried as he ran out.

Virginia Fenniger wore a set of usual dancing costumes, the prettiest one being a petite affair, the skirt of which she pulled off in a climax of dancing, and after displaying a sort of baby over-all suit with jaunty pockets, she switched the skirt inside out and had a different color combination. It seems this idea might work with greater contrast in color, and seem especially clever for a whole chorus to try.

CABARET

Joan Sawyer, who is now dancing at the Hotel Continental in Paris, will appear here upon the re-opening of the Paradise Room at Reisenber's, at present undergoing extensive redecoration. Miss Sawyer will not handle the room on a straight salary basis nor on percentage, but will receive all cover charges. Miss Sawyer was the original hostess of the third floor. It is expected that the dance room will again be in operation in about three weeks.

The Wardman-Park Hotel in Washington probably comes nearer to being a village within itself than any other hostelry in the country. When it was built no one thought it would have a chance, but events have proved to the contrary. The hotel is crescent in shape, having four wings running back giving every room an outside exposure. It carries its own drug and grocery stores as a convenience for the families living in two wings being devoted to this plan. An enormous dining room centers the main floor with spaces being available for dancing in the lobby which is of great length.

Lying out in the Chevy Chase district it is away from the downtown section and is considered "exclusive." For service it tops anything New York can show and that goes for prices as well. A single room and bath may be had for \$5 a day, something New York can't brag of.

A great hotel that has everything in its favor with the only drawback being that the whole city closes up at midnight.

Nealy's Ice Rink at Broadway and 68th street is to have a new show within a couple of weeks.

With the closing of the Century Roof, Caterer Kata will shed no regretful tears. Doing the catering up there with the diminishing trade the performance failed to attract. It is said Mr. Kata will charge up about \$12,500 to profit and lose or to revise experience.

Joe Rudar, proprietor of the Rudar Cafe and Hotel, Milwaukee, was arrested Monday charged with offering a \$10,000 bribe to the head of the Department of Justice, Milwaukee office. He was released in \$25,000 cash bail. The cafe is known as the liveliest downtown night resort in the city, and business has been unusually heavy ever since Rudar's arrest, many new faces appearing in the cafe anxious to give Mr. Rudar the once over. He is also the owner of The Hungarlow, a roadhouse here. The cafe is given a good play by members of the profession and the hotel is patronized by many of the musical shows.

The Witke Amusement Co. produced and transported an entire revue from Chicago in Detroit for the Lotus Cafe. The revue is called "Marginal Follies" and was staged by Billy Rankin. Featured are Grace May and Lew Glimmon, Jack Holden, Loretta Ray, Clara Fahrer, Elaine Schofield and a chorus of eight, also.

As an aftermath of Mayor Thompson's shutting up of the cafes in Chicago a suit has been filed against Ed Wormser of Butler, Herman & Wormser, for the usual two weeks notice. Babe Powers, Goldie Goldstein, "Bobby" Becker, chorus girls entering the suit. Joe Bloom, whose "Midnite Follies" was also stopped, has kept his people on half salary though there is a clause in his contract for cancellation for political reasons.

"We all have our troubles and make mistakes," testified Mrs. Margaret Schilderink, former cabaret singer, during the hearing of her

divorce suit against her third husband, Louis Schilderink, in Cincinnati. The plaintiff said hubby abused and beat her and once was arrested for ill-treating her. She got the divorce.

A new floor show has been installed at the Fordham Casino, 190th street and Fordham road. Carey Phelan is managing the road house which has a jazz band and several entertainers.

Mrs. Rosanna Vreese, 30 of New York, a cabaret singer, was killed in an auto smash November 2, and her companion, Sophie Fay, 28, also a cabaret singer, was so injured that she was expected to die. They had attended a party in East Rutherford, N. J., and missed the last car back to New York. George Schmalz, a Rutherford policeman, offered to take them to the Hoboken ferry in his car. The machine was wrecked when it crashed into a telegraph pole on the Paterson Plank road going through Secaucus.

Billy Lloyd, former owner of the Maryland Cafe, a roadhouse and cafe which was destroyed by fire a few years ago in Sacramento, arrived in San Francisco last week from Havana, Cuba, to engage an orchestra for the McAlpin Hotel and the Cafe El Carmelo, both places under the control of Clark Wilson and Billy Lloyd in Havana.

Some of San Francisco's best "jazz" musicians have been engaged by Lloyd to play in Havana and those selected are from the leading cabarets here. Leo Carroll, Ed Prissel, Montague Barton and Phil Hughes will leave with Lloyd when he starts for Key West next week.

Arthur Hunter's "Tip Top" revue, 10-12 people show including the Four Musical Hunters, opened at the Nankin Gardens, Newark, N. J., last week. Gladys Stockton, a chorus member whose individuality has resulted in her being promoted to a principal, leads a "Chinatown" number, re-enacted for many minutes. Julia Schilderink danced. Other principals are Rydal Bennett (formerly of burlesque), Hazel Weston and Viola Duvall. The eight choristers make six changes.

Bernard Shokin, a wealthy shirt manufacturer, was arrested in Philadelphia charged with Swedish assault on Marion Green, a member of a musical revue appearing at the Walton Roof there. Shokin was held in \$1,500 bail for a further hearing next week. According to the testimony at the hearing, Shokin met one of the girls in the revue named Peggy Walters several weeks previous, and last Thursday evening about 7, in search for Miss Walters' room, entered the room of Miss Green. She screamed, but Shokin is alleged to have strangled her. An investigation by a physician later proved an assault had been committed. Later in the evening Shokin appeared on the roof for the performance and was arrested by Detectives Vreese and Callahan.

The Fontaine Inn on the Merrick road, Long Island, is reported to have been leased by Dave Weiss. Weiss has been the manager for the Fushkings' Museum Heath Inn in the same neighborhood (Lynbrook) and on the same road.

Restaurants along Broadway and all over New York, in fact, that are selling liquor are making more money than they ever did. But the champagne of them all is one Broadway place that is charging \$35 for a quart of champagne, with the price per case (12 bottles) now around \$125. This place, not only charged \$5 a quart the other night for one bottle but for several bottles. It's enough to make a squealer out of anyone so taken, not because the person who feels like squealing but just because this kind of brigandage practiced by many of the restaurants make and leaves the victim sore. That anyone nowadays ordering wine is afforded to pay the price is appreciated, but no one wants to be taken as though he is a fool. There are no more any longer along Broadway—the restaurant men have educated it all.

The Alamac Hotel, Atlantic City, is using four and five acts weekly for the show in its cafe, known as the Latokellar.

Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
Duch
Cannell Leona Fry
J. Gossage
Edward & Willis
Ed Ward & J. Quince
Frank Gardner
Norma

ST. WORTH, TEX.
Majestic
Florence Monte
L. & P. Mendenhall
Richard Wells Co.
Gardner & Hartman
The York Revue
Rudy & Rosary
Arthur & Norma

GALVESTON, TEX.
Grand O. H.
(new)
George Hall plays
Austin 2-4
Herbert & Ruth
Hart Wagner & M.
Morgan
Kate & Abbeville
Bill Davis Brown
Joe Hurley
Anna

HOUSTON, TEX.
Majestic
Farrington & White
Earl & Pauline
John & Anna
Sheridan & Ford
Gibson & Farnham
Homer Sales Co.
Martha Lee

OKLAHOMA CITY
Orpheum
Polina & Groves
Margaret Gates
For Marion
Howard Thompson &
(Two to Bill)
Sally Half
Eddy & Norman
Kathleen Deane
(Four to Bill)

SAN ANTONIO
Majestic
Clarence & Shirley
Ma Chapin & Jordan
Irving Gold Lane
Armstrong & William
Pale & Pale
Volter Rogers
Reynolds Family

TULSA, OKLA.
Majestic
Marie & Margarette
Paul Talbot
Montclair
Holmes & Lavers
Northumbria
Alexander & Vance
Amantia Sea

WHITE PLAINS
Majestic
Kath & Horton
Alice Clifford

... down the

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1902

1921

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of

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Variety's Anniversary number will secure pre-
ferred positions.

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Cato Maurice Camp Sheppard Carroll Chas Carroll Mrs Chase Celia Chen Louise Chen Lee Chapman & Leanne Chen Wm Collins Wm Cummings Harry Curtis Nancy	Lanning J Laughlin J. J. Lawrence Moe Laury Ann Lee Harry Leach Irene Leary & O'Connell Lindsay Harold Linton Tom Lloyd Mico Lynch Abner
Dayton Lewis Deagan Larry Deane Phyllis De Haven A. M. DeWitt C. C. De Vries & Williams Devlin Joe Dewey Ben Dexter Kathleen Dun Virginia Dun & Gail Dun Gail Doddie Lyle Doddie George Douglas Family Dwyer Ralph Dwyer Bert	Mack Billy Maggie Mrs. E. H. Mann Mrs. B. Mann Ruth McAber Tonia McIntyre H. C. McPherson Mary McQuay Lela McLean Mrs. B. McLean Harry Miller Mrs. L. Miller Mr. & Mrs. P. Munn Mrs. A. D. Miche Jeanette Monroe Virginia Moore Fred Myers Irene
Edwards Ted P. Eaton Hubert	Quinn Harry
Farrah Anna Fay Eva Felds Al Felds Harry Felds Joe Fitzgerald Ed Flood John Francis Moll Frank Bert Frank L. P. Frost Phyllis Fountain Anna	Rayfield Pm Reed George Reed & Blane Reynold Francis Reynold George Reynold Mrs. L. G. Rice Phyllis Rice Christine Rice Wm Rundt Alvin Rundt Irene Rundt Mrs. B. Rundt T. W. Rundt Joe Rundt Anna Rundt Mico Rundt Rundt George Rundt & Jones
Gardner Annette Gibson Mayne Gibson Harry Gibson Wm Glyn Harry Glyn Fong Guthrie Annette Guthrie Ruth Guthrie Walter Green & La Foll Gry Margaret	Taylor Laura Taylor Phyllis Taylor Thomas Treadwell Jack Treadwell Mrs. J. Van Laura Van Chas Van Horton Maud Vance Harry Vance Maud
Hampton Lee Hardy Ada Harsh Roy Harris George Hart Maud Hartford Kathleen Hartley Ruth Hartley Maud Hilton Mrs. T. B. Holland Jane Hough Mrs. W.	Ward & Northland Ward Mrs. J. Ward Mrs. J. Ward Maud Ward Mrs. B. Ward O. Ruth Ward Sally Ward Mico Ward Mico
Ingram J. Irwin Charles	

BURLESQUE ROUTES

(Nov. 28-Dec. 3.) "All Jass Revue" 29 Penn Circuit 4 Gayety Baltimore. "Around the Town" 29-30 Lyceum 29 Joe & Gayety Minneapolis. "Bathing Beauties" 29 Star To- ronto & Academy Buffalo. "Beauty Revue" 29 Folly Wash- ington & Treaders Philadelphia. "Beauty Trust" 29-30 Armory Bingham- hamton 1 Auburn 2-4 Inter Niagara Falls & Star Toronto. "Best Show in Town" 29 Gayety Washington & Gayety Pittsburgh.	E. HEMMENDINGER, Inc. PLATINUM DIAMONDS JEWELRY 14, 27, 30, 40, 1000 ST., New York City
"Big Sensation" 29 Gayety 26 Paul & Gayety Milwaukee. "Big Wonder Show" 29 Grand Hartford & Jacques Waterbury. "Run Tune" 29 Casino Philadel- phia & Miner's Bronx New York.	

HARRY RICHMAN

HEADLINING ORPHEUM CIRCUIT

in "VARIETIES OF 1920"

Thanks to HARRY CARROLL and CARLTON HOAGLAND

—NOTICE—

JACK FOX

Announces the Opening of His
NEW YORK OFFICE

HARRY SANTLEY, Mgr.

212 PUTNAM BLDG., 1493 BROADWAY

CHICAGO OFFICE: 105 W. Monroe St.

"Bostonians" 25 People's Philadelphia 6 Palace Baltimore.
"Bourgeois" 25 Gayety Rochester 6-8 Bastable Syracuse 9-11 Gayety Utica.
"Broadway Belles" 25 Gayety Newark 9 Rajah Reading 10-11 Grand Trenton.
"Cabaret Girls" 25 Empire Hoboken 6-8 Cohen's Newburgh 9-11 Cohen's Poughkeepsie.
"Cute Cuties" 25 Academy Buffalo 6 Cadillac Detroit.
"Flashlights of 1920" 25 Empire Toledo 6 Lyric Dayton.
"Follies of Day" 25 Lyric Dayton 8 Olympic Cincinnati.
"Follies of Pleasure" 25 Lyceum Columbus 6 Gayety Toronto.
"French Follies" 25 Gayety Baltimore 6 Folly Washington.
"Girls de Louche" 25-1 Bastable Syracuse 2-4 Gayety Utica 6 Gayety Montreal.
"Girls from Follies" 25 Gayety Minneapolis 6 Gayety St. Paul.
"Girls from Happyland" 25 Perth

Amboy 20 Plainfield 1 Stamford 2-4 Park Bridgeport 6 Empire Providence.
"Girls from Joyland" 25 Century Kansas City 6-7 Lyceum St. Joe.
"Girls of U. S. A." 25 Gayety Boston 6 Columbia New York.
"Golden Crook" 25 Minor's Bronx, New York 6 Casino Brooklyn.
"Grown Up Babies" 25 Gayety Milwaukee 6 Haymarket Chicago.
"Hastings Harry" 25 L. O. 6 Gayety St. Louis.
"Hip Hip Hurrah" 25 Palace Baltimore 6 Gayety Washington.
"Hits and Hits" 25 Gayety Pittsburgh 6-8 Park Youngstown 9-11 Grand Akron.
"Hurly Burly" 25 Englewood Chicago 6 Standard St. Louis.
"Jazz Babies" 25 Gayety Louisville 6 Empire Cincinnati.
"Jingle Jingle" 25 Majestic Jersey City 6 Perth Amboy 7 Plainfield 8 Stamford 9-11 Park Bridgeport.
"Jollies of 1920" 25 Olympic Cincinnati 6 Columbia Chicago.

"Joy Riders" 25 Tremont Philadelphia 6 Majestic Scranton.
"Kandy Kids" 25 Empire Cincinnati 6 Lyceum Columbus.
"Kelly Law" 25 Star Cleveland 6 Empire Toledo.
"Kewpie Dolls" 2 Rajah Reading 3-4 Grand Trenton 6 Bijou Philadelphia.
"Lid Luffers" 25-26 Grand Terre Taut 30-4 Park Indianapolis 6 Gayety Louisville.
"Liberty Girls" 25 Gayety Omaha 6 Gayety Kansas City.
"London Belles" 25 Jacques Waterbury 6 Hortic & Beaumont New York.
"Marion Day" 25 Gayety Kansas City 6 L. O.
"Million Dollar Dolls" 25 Empire Newark 6 Casino Philadelphia.
"Mischievous Makers" 25 Worcester Worcester 6 Gilmore Springfield.
"Monte Carlo Girls" 25-1 New Bedford 2-4 Academy Fall River 6 Worcester Worcester.
"Naughty, Naughty" 25 Victoria Pittsburgh 6 Penn Circuit.
"Parisian Follies" 25 L. O. 6 Gayety Brooklyn.
"Partisan Whirl" 25 Empire Brooklyn 6 People's Philadelphia.
"Peek a Boo" 25 Empire Providence 6 Gayety Boston.
"Powder Puff Revue" 25-26 Berwick Des Moines 6 Gayety Omaha.
"Rams Run" 25 Haymarket Chicago 5-6 Grand Terre Haute 7-11 Park Indianapolis.
"Razzle Dazzle" 25 Gilmore Springfield 6 L. O.
"Reveries" 25 Orpheum Paterson 6 Majestic Jersey City.
"Reynolds Act" 25 Empire Albany 6 Casino Boston.
"Road Breakers" 25 Bijou Philadelphia 6 Star Brooklyn.
"Roadland Girls" 25 Columbia New York 6 Empire Brooklyn.
"Ringer Jack" 25 Columbia Chicago 5-7 Berchel Des Moines.
"Social Follies" 25 Olympic New York 6 Gayety Newark.
"Social Maids" 25 Gayety Buffalo 6 Gayety Rochester.
"Some Show" 25 Avenue Detroit 6 Victoria Pittsburgh.
"Sporting Widows" 25 Gayety Toronto 6 Gayety Buffalo.
"Step Lively Girls" 25-1 Park Youngstown 2-4 Grand Akron 6 Star Cleveland.
"Stone & Pillard" 25 Majestic Scranton 6-8 Armory Binghamton 9 Auburn 10-11 Inter Niagara Falls.
"Sweet Success" 25 Gayety Brooklyn 6 Olympic New York.
"Tempters" 25-1 Cohen's Newburgh 2-4 Cohen's Poughkeepsie 6 Howard Boston.
"Tiddie Tabbie" 25 Standard St. Louis 6 Century Kansas City.
"Tid Bits of 1920" 25 Howard Boston 6-8 New Bedford New Bedford 9-11 Academy Fall River.
"Tiddidy Wink" 25 Empire Cleveland 6 Avenue Detroit.
"Town Scandal" 25 Hortic & Beaumont New York 6 Orpheum Paterson.
"20th Century Maids" 25 Gayety Montreal 6 Empire Albany.
"Twinkle Toes" 25 Casino Boston 6 Grand Hartford.
"Victory Belles" 25 Casino Brooklyn 6 Empire Newark.
"Whirl of Mirth" 25 Star Brooklyn 6 Empire Hoboken.
"White Hat" 25 Cadillac Detroit 6 Englewood Chicago.
"Williams Mollie" 25 Gayety St. Louis 6 Star & Garter Chicago.

Well recommended. Doing nicely despite strong opposition.
RHEA—Vaudeville.
GAYETY—"Bewery Burlesquers."
ACADEMY—"Gaiety Girls."
OLYMPIC—Pop vaudeville.
EMPIRE—Pop vaudeville.

"Irene" during its recent engagement here is said to have broken all records at the Tech. The show did close to \$33,000 on the week.

Bill O'Day, known to burlesque and vaudeville as a blackface comedian for nearly 40 years, is now acting as doorman at the Gayety. This is his first season off the boards during his professional career.

Speculation in theatre tickets has never gained any definite foothold in Buffalo. The nearest approach to it seems to be in a situation which is just coming to light. Certain individuals are going about the East Side and buying up the passes given for window advertising privileges from merchants and small storekeepers, many of whom barely speak English. The passes are sold in turn at reduced rates to persons who are on the make of the scheme.

Rumor has it that things are not moving smoothly at the Empire. For some time past it has been apparent that business was on the chute. The withdrawal by Gus Hill of "Bringing Up Father" which was scheduled for Thanksgiving week, left a gap which was hastily filled with Eva Fay and several acts of small time vaudeville. The impression has been gaining ground hereabouts that affairs at the house are in a delicate, not to say precarious, position.

CLEVELAND.

By J. Wilson Roy.

OPERA HOUSE—"The Girl in the Spotlight." Next, "Follies."
PROSPECT—Leflingwell's stock.
KENTH—Vaudeville.

PRISCILLA—Pop vaudeville.
GRAND—London McCormick, Rose Valda, Browning and Davis, Courtney and Irving, Adams and Dog, and pictures.

LIBERTY—Holland-Dockrill Co., Cameron and Wecker, Autumn Thro, Weller, O'Donnell and Westfield, Lawrence Brothers and Thomas, and pictures.

MILERS—"Broadway Echoes." Ryan and Moore, Watson Co., Edward Henry, Magivan, and pictures.

EMPIRE—"Some Show."

STAR—Flashlights of 1920.

HOFFMAN'S PALACE—"Married Hearts."

ETHEL—"Behind My Wife."

KNICKERBOCKER AND ORPHEUM—"The Last of the Mohicans."

METROPOLITAN AND STRAND.

Twip Bids.

GAYETY—"The Untamed" and He Looked Crossed.

MAIL AND ALHAMBRA—"Goes of the Heart."

STANDARD—"West Is West."

KNICKERBOCKER AND ORPHEUM—"The Last of the Mohicans."

Motion—"The Mirror" is scheduled for the Playhouse on Friday, Saturday and Sunday nights.

Local color is added to the Priscilla bill this week in the turn of the Harmony Four—Jack Lawler.

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MOVEMENT TO BETTER VAUDEVILLE EMBRACES ALL DEPARTMENTS

STAGE HANDS' UNION EXPRESSES THANKS FOR MANAGER'S KINDNESS TO MEMBER

Mr. Albee has often said that this movement for better conditions is not confined to any one man or set of men, but has the hearty co-operation of all the managers in the United States and Canada, and the improvement is not for any single part of the business, but embraces every department in vaudeville, as the following letters indicate:

CLEVELAND, OHIO

November 13, 1920

Mr. John Royal, Mgr.,
B. F. Keith's Hippodrome,
Cleveland, Ohio

Dear Sir and Friend—

In behalf of Local 27, of the International Alliance Theatrical Stage Employees, I wish to extend to you a vote of thanks for your great kindness to our departed Brother, William E. Walsh.

The memory of the many kind acts that you extended to Brother Walsh, during his illness, will always be held sacred in the hearts of the members of Local 27.

The humanitarian attitude displayed by yourself is surely a wonderful example for all men to follow and if they would heed the example advanced by yourself, there would be a better feeling among mankind.

Again thanking you and hoping that some day Local 27 may be able to return the kindness, I beg to remain,

Sincerely yours,
JOHN B. FITZGERALD,
Business Representative

HELP THE MANAGER TAKE CARE OF YOUR MAIL!

I have received hundreds of letters from artists asking me to devise some scheme whereby they could have their mail forwarded, and, while I was revolving the same in my mind, along came the very thing I wanted from Mr. Malcom Eagle, an artists' representative in Chicago. This I turned over to the Vaudeville Managers' Protective Association, who immediately sent out letters to every vaudeville manager in the United States, enclosing a copy of the blank suggested.

Now that we have had the slips printed and have taken the trouble to advise all managers throughout the United States to give their personal attention to this matter, I have letters from one manager stating that some of the artists are suspicious of what the slips are to be used for. Please let me advise the artists that the making out of these slips is not compulsory on their part. It is for their benefit and their benefit alone, and I want to say that it would become the artists to accept these innovations in the spirit they are meant—for the convenience and sole benefit of the artists, that they may receive their mail, which might contain important data in reference to booking, etc., where heretofore it has gone astray. Mail is very frequently received at the theatre after the artist has left, leaving no address.

My advice to artists is to co-operate in all these new innovations. They are all advanced for the purpose of bettering conditions in vaudeville. If you have any suggestions to make as to any new innovations, any complaints of improper service about theatres from any source, or any suggestions as to what would better the conditions of the artists, let me assure you that they will be given every consideration, and if found practical and consistent with the conduct and successful running of the theatre, they will be put into operation by the Vaudeville Managers' Protective Association.

E. F. ALBEE.

Billy Adams, Al Rosenback and Fred Kahn—all Clevelanders.

Avery Hopwood, playwright, on his way to the coast, stopped off here and spent the week end with his mother.

DULUTH.

By James Watts.
ORPHEUM—Vaudeville.
GRAND—Pop vaudeville.
NEW GARRICK—First half.

TO PROTECT



To alley coughs, to soothe sore, irritated throats and annoying colds, depend upon Piso's. Its prompt use protects you by keeping little ills from becoming great. Buy Piso's today—have it in the house ready for instant aid. It contains no opiate—it is good for young and old.

See at your druggist's

PISO'S
for Coughs & Colds

"Madame Peach"; second half, "Honest Hutch," film.
NEW LYRIC—First half, "The Wonderful Chance"; second half, "The Best of Luck," film.
NEW ASTOR—First half, "Darling Mine"; second half, "Pollyanna," film.
ZELDA—From New On, film.
STRAND—First half, "The Stranded Woman," film.
ALHAMBRA—"Male and Female," film.
STAR—"The Husband Hunter," film.

Business at all Duluth theatres is steadily gaining and the last week has been one of the most prosperous since early in the fall.

James L. Morrison, who has taken over the Plaza in Superior, Wis., left for New York Saturday and completed arrangements there for his dramatic stock company, which he will present during the winter. Two road attractions—"Buddies" and "Take It from Me"—will play the Plaza, the former coming Nov. 25 and the latter Nov. 26. Hundreds of Duluthians are attending the road show at Superior.

The Garrick (picture house) is putting in a new stage for the purpose of presenting specialties on an elaborate scale. More than \$4,000 is being added to what was recently spent on the stage. A big steel gridiron is being constructed. This will be one of the finest stages at the head of the Lakes when completed. Extensive improvements are being made at the Lyric and Astor. Finkelstein & Ruben operate all these theatres under the direction of P. F. Schmitz.

DES MOINES.

By Don Clark.
Ann MacDonald, new leading woman with Princess Players, has

made a decided hit with Des Moines theatregoers. First appearance in "33 East" last week. This week in "Mother Carey's Chickens."

May Robson played to good business in "Nobody's Fool" at the Berchel last week. Last three days this week, "Marcus Show of 1920."

John Sully, in "Under the Apple Tree," headlines the Orpheum bill this week.

Big movies: "Always Audacious," at Des Moines; "The North Wind's Malice," at Rialto; "Hold in Trust," at Garden.

KANSAS CITY.

By Will R. Hughes.

REUBERT—"The Bird of Paradise."
GRAND—David Warfield in "The Return of Peter Grimm."
ORPHEUM—Vaudeville.
LOEW'S GARDEN—Vaudeville.
GLOBE—Vaudeville.
GAYETY—Harry Hastings' Big Show.
CENTURY—"Round the Town."
EMPHIRE—Hi Jenks Musical Comedy Co. Stock.
NEWMAN—"The Mollified."
ROYAL—"My Beloved Villain."
NEW TWELFTH STREET—"Life of the Party."
LIBERTY—"The Riddle Woman."

Clara Maude Newton and Marguerite Gaynor, duet dancers in "The Poetry of Motion of 1920," featured at Loew's Garden week of Nov. 21, are both Kansas City girls and both graduates of the Junior College here.

"Hello Jazzy," Fiklin's and Penney's colored aggregation, the attraction at the Auditorium this week and is doing a nice business.

This is the first colored company to play this city this season. "The Smarter Set," another colored company, is an early booking at the same house.

Four minute speakers, in the interest of the allied charities drive for the purpose of raising \$100,000 for the worthy poor of the city, spoke from the stages of the different theatres this week.

G. R. Outman, treasurer of the Lyceum, St. Joseph, in a regular weekly visitor to Kansas City. His house plays the American wheel show the Monday following the Kansas City week and Mr. Outman

comes down to look them over and pass upon anything that he thinks may be too strong for his patrons. He reports that all shows have been doing a nice business in his city.

The "Flying Utta" and the "Flying Mabelle" troupes are the new added attractions at the American Royal stock show here this week.

Ed Dan, a well known theatrical man of Tulsa, was here this week calling upon his friends. Mr. Dan has been being publicity manager for four Tulsa theatres—the Orpheum, Majestic, Palace and Rialto. — is also secretary of the Automobile Dealer Association and manager of the

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Let's Hear That Music—Go Battle Creek, Michigan

general automobile show and manager to keep busy.

The Harvard Glee Club has been secured for a one-night concert here December 24. As the Princeton Club will be here December 24, the old college "grudge" will have a busy time.

Thanksgiving week is usually a big one for the theatres here, and this year will probably be no exception. David Warfield at the Grand and Shubert theatres go the biggest business for that house so far this season, as the advance sale is very heavy and out of town requests coming in on every mail. At the Shubert "The Bird of Paradise" is the attraction and the demand for seats exceptionally strong, the line for the first day's sale being unbroken all day.

Contrary to its usual custom of reviewing all Sunday openings at the local theatres on one page, the Star this week carried the review of the Grand and Shubert theatres in one article, and in another under the caption "At the Vaudeville Theatres" commented upon their offerings.

Chauncey O'Leary in "Macushla" follows David Warfield at the Grand Nov. 24, while the same week at the Shubert will be "Breakfast in Bed."

Bob Carleton, a Kansas City pianist and composer, with Julia Ballou, are at the Orpheum next week.

MILWAUKEE

By George E. Grimschaw.
MAJESTIC—"Frisco" headlining.
PALACE—"Rubeville" headlining.
MILERS—"Apartment House Frolic" headlining.
BUTTERFLY—"The Restless Sea."
MURPHY—"The Penalty."
ALHAMBRA—"Nomads of the North."

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To whom it may concern:
Walter Reed, and The Martinique Amusement Company, of New York City, no longer have any rights whatever in the dramatic play "MARTINIQUE," and any contract for any part of the rights in "MARTINIQUE" is in no way connected with the author, Laurence H. Ryan, of Philadelphia, Pa.

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SAM and GOLDIE
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RAY
What will the audience do if they take the bare out of music?

IBEE?
ED ZOLA DUO.
Acrobatics.
9 Mins.; Full Stage.
23d St.
Two men, one in evening dress, due a "Rope," via the easement window. The other appears as the butler. They offer a comedy acrobatic routine with some single work here and there. The "Rope" efforts some good falls, the other specializing on acrobatic. The falling table stunt with both men aloft four-high is the final and best feat.

STRAND—"What Women Love."
SHUBERT—"Three Faces East."
DAVIDSON—"Robt. B. Mantell."
Leo Landau, for the past five years manager of the Butterfly picture theatre here, has resigned and will take up the lease of the Shubert Brothers on the Alhambra, the largest house in the city. Mr. Landau is being backed by the Uchlein interests, who also control the Schibitz Brewery.
Frisco is making his first appearance in Milwaukee and is selling out the Majestic here at every evening performance.

NEW ORLEANS.
By G. M. Samuel.
TULANE—"Walker Whitehead in 'The Master of Ballantrae'."
LYRIC—"Clarence Bennett's Colored Carnival."
STRAND—"Griffith's 'The Fall of Babylon'."
LIBERTY—"Nastimova in 'Madame Peacock'."
THIANON—"Lieutenant Locklear in 'The Skywayman'."
GLOBE—"Blaine Hammerstein in 'The Point of View'."
Business off at all local houses last week, none of the theatres getting their accustomed quota.
Reports drifting in from the smaller places near New Orleans, where films are used exclusively.

JOVEDDAH
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STILL BREAKING HOUSE RECORDS
JOE KENO
Playing "TIP SMILEY"
With "HONEY GIRL" at Cohen's Grand.
(11th WEEK)
Direction. SAM H. HARRIS

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"THE ORIGINAL" CHEER-UP GIRL
Touring Loew Circuit
Booked Solid Direction HORWITZ & KRAUS
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IN
"A HIGHLAND ROMANCE"
Booked Solid Loew Circuit Direction. HORWITZ & KRAUS
JOE STANLEY AND JANE OLSON
IN
"BETWEEN ACTS"
Direction LEW CANTOR OFFICE

any receipts are pitifully small.
Walter Kottman, manager of Loew's Crescent, is confined to his home with grippe.

The posties start shipping around the track at Jefferson Park Thanksgiving Day. The two meets are scheduled to last until spring.

PANTAGES—Show for this week is evenly balanced with essential speed and comedy. Gaudier's Toy Shop is featured. Missus Japs did well at the outset, the pretty costumes and sumptuous trappings aiding the juggling endeavor, the song used by the girl and some of the incidental music might be brought up to date.

Vera Walton extracted her need with little difficulty, she has personality. One or two selections with punch material would probably help along her score. The Webbers did just enough with ventriloquist matter and did not make the mistake of so many ventriloquists by remaining over-long. Conkey and Dunlevy brought laughter from all parts of the theatre with their military epined still containing appeal for pop audiences. The ballads used are rather thin

and hardly needed. They slow the act.
Pearson, Newport and Pearson were a welcome relief from the rank and file of hoofers, disclosing much that was new and topping the show with seeming ease. One of the acts that are really trying.

Gaudier's Toy Shop made nothing entertainment for the kiddies and held the grownups in as well. The younger Gaudiers are manipulating the act now. Business has picked up again at Pantages after a decided drop last week.

LOEWS—Charlotte Parry's former playlet "Into the Light" occupied the stellar position at Loew's the first half. Other than the few are, the program was not distinctive. Chrysois and Ryan, spotted first, raced about the stage in order to

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give the impression they were dancing. They were handicapped by starting with a number like "Great Big Blue Eyed Baby Doll" at this late date. Norton and Wilson had a regal drop to commend them, but little else. Their marriage talk is heady and did not fairly.

Emily Montrose makes corking stuff of "Into the Light," hitting the proletariat between the eyes with the offering. The final curtain brought tremendous applause. Miss Montrose is using a frame with photographs of Miss Perry instead of her own which reposes outside the theatre. Imprinted on the woodwork is an offer of five thousand to any person proving she does not enact all the roles. The act may be playing small time, but it hits itself in big time figures.

Wells and Devere skidded along in yee and no fashion and left to light returns. They bowed over an encore and then showed the best part of their act, the encore harmony doing more than everything.

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that preceded it. It should be incorporated in the act proper.

Six Royal Hussars began mildly and attracted slight attention until the final moments of the number, which are much the best. The dressing, other than the last costumes, is in poor taste and the selections hackneyed. This sort of girls owe it to themselves to seek the more modern musical shows and to spend some time with needle and thread and material.

Sam bang show at the Palace first hall. The Dorans with speedy dancing started. Keefe and Alberts hit 'em hard in the second position. Nine Liberty Girls, the flash, did less than any of the remaining acts. The ensembles are not appealing and much more could be gotten out of as many girls with brains. The selections require change also.

Rome and Cullen were a continuous howl. They helped the acrobats who followed. Two Cartoons billed as phlegmatic gymnasts were highly appreciated, their odd method deriving considerable laughter. The friendly attitude of the people on this bill toward each other reached

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the footlights and engulfed the audience helping the general impression.

Monday was Blossom Seeley night at the Orpheum. She fairly swept the house.

The show in toto was of the frothy sort containing but one bad mark which was atoned for later.

Basset and Bailey were first, doing remarkably well. Henry and Adelaide were just about slipping by when the feminine half became incensed at something that happened. Her displeasure was not concealed from the audience which showed her that it could frown some itself. The act missed because of that. Another act to run up the early section was "The Williker," with Al Williams featured. It ran along for 20 minutes with nothing to commend it. It is a Western play-let with matches from "Tennessee's Partner." Small time purely.

Law Dorkstader delivered his political satire with supreme suavity, rising to humorous heights. His score was certain. The Blossom Seeley act was fifth.

Kane and Herman, two boys with shoddy patter, sold their stuff to excellent results.

Bartholdi Birds closed.

PITTSBURGH.

By Coleman Harrison.

"Cinderella on Broadway" is suffering little by competition with the "Follies." "Cinderella" is playing its second week at the Alvin.

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AND BOOKLET
HOW TO MAKE-UP**

**STEIN'S
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Thurston Hall's stock in "Way Down East" this week.

William Hodge, third time here in "The Guest of Honor" at the Pitt. "Little Miss Charity" next.

Pittsburgh can boast of being comparatively as big a film center as any city in the country. The opening of the new Duquesne by John Harris, together with the Grand, Olympic, Liberty, Blackstone and the score of Howland and Clark street theatres, make this city big in that respect.

"The Follies" at the Nixon this week is surpassing its previous local records. Several speculators are reported getting as high as \$15 for a pair for Thanksgiving night. Robert B. Mantell next.

Eugene Connelly, manager of the Davis, is helping in bookings for the program of vaudeville which will feature the big show to be staged by local Shriners.

Local society is planning the production of a high-class show to be called the Pittsburgh Follies of 1934, the cast to be composed chiefly of local women. The idea is to be modeled after similar metropolitan affairs, home local charity will get the financial benefit.

PORTLAND, ORE.

By Joseph G. Kelley, Jr.

HEILIG—24-27. "Chu Chin Chow" at 24 top, the highest price ever charged at this theatre.

AUDITORIUM—21. Henry B. Walthall in "Ghosts," one day only.

ORPHEUM—Vaudeville, four days only.

PANTAGES—Vaudeville.

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HIPPODROME—Vaudeville and pictures.

BAKER—21. Baker Players in "The Country Cousin."

LYRIC—Ben Dillon and Al Franks musical comedy company.

LIBERTY, COLUMBIA, GRAND, CASINO, GLOBE, CIRCLE, RIVOLI, PEOPLES, STAR, MAJESTIC—Motion pictures.

For C. H. Jensen and representatives of the Musicians' Union the recent strike settlement conference at Seattle wasn't any harbor's picnic. It took seven days and nights for them to thrash out the pros and cons, but it resulted in putting a five months' strike at an end.

According to the terms of the peace pact, every musician and operator who walked out last June will be reinstated in his former position in the various Jensen & Von Herberg theatres in Portland, Seattle, Tacoma, Butte, Yakima and Bremerton. Union employees who remained at work during the strike will be returned to good standing in their organizations. The unions agreed to leave the question of the number of the musicians at any

the footlights and engulfed the audience helping the general impression.

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theatre to the owners. A new scale of hours and pay will go in effect at once. Musicians will have a six-hour working day six days a week.

Portland newspapers say Marvin Low for having announced he would come to this city and then not doing so.

Earl C. Brownlee is now dramatic editor of the "Journal."

John Brill, late of the New York office, assumes the management of the local exchange for Universal.

F. W. Touzel will manage the Peoples Theatre.

PROVIDENCE.
REUBERT MAJESTIC—"Four Little Ritz Girls"

PROVIDENCE OPERA HOUSE.

WANTED—PARTNER with \$1,000 for half interest in Panama Company show, experience unnecessary, act as advance agent; travel. Write for appointment.

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—"June Love." New Rudolph Friml musical comedy.

E. F. ALBEE—Vaudeville.

EMPIRE—"Twinkle Toes."

FAYR—Film, "Burning Daylight."

GAITY—"Girls Will Be Girls."

GAITY—"Girls de Looke."

GAITY—"Londal Laurel Company."

GAITY—"Stanley and Watson Girls."

GAITY—"Joephine Leinhardt, Jones and Jones."

EMERY—Lyons and Moran in "Fined by George."

EMERY—"Cheer Up."

EMERY—"Fred Rogers, Hart and Helene."

EMERY—"The Inner Voice."

EMERY—"Help Wanted—Male."

EMERY—"The Furnace."

EMERY—"Get Out and Get Under."

EMERY—"The New York Idea."

EMERY—"The Frisky Mrs. Johnson."

EMERY—"Clothes."

EMERY—"Irene."

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EMERY—"Clothes."

EMERY—"Irene."

ROCHESTER, N. Y.

By L. B. Shaffington.

LYCUM—"East Is West."

LYCUM—"Twinkle Toes."

LYCUM—"Girls Will Be Girls."

LYCUM—"Girls de Looke."

LYCUM—"Londal Laurel Company."

LYCUM—"Stanley and Watson Girls."

LYCUM—"Joephine Leinhardt, Jones and Jones."

LYCUM—"Cheer Up."

LYCUM—"Fred Rogers, Hart and Helene."

LYCUM—"The Inner Voice."

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air and Crystal, the Alvinos, very Carey in "Blue Streak Movie," film.

FAMILY—Nat Field Company in "The and Jim's Thanksgiving Dinner."

VICTORIA—Vaudeville and picture.

LOEW'S STAR—"The Furnace," good work.

REGENT—Wallace Reid in "That's Your Herry."

ARCADE—United States official of films.

REALTO—"On with the Dance."

Shavett and Merritt have purchased the block in which the rockport Strand is located and will remodel the theatre inside and out.

William J. MacFarlane has bought site in Canandaigua on which it

HEADLINERS

Have Their Hair Treated by

ROBERT

505-521 500 Fifth Ave., N. Y.
4th—Bartholomew, Irene Franklin, John Browne, Ethel Gray Terry.

planned to put up a modern up-to-date and picture house.

Jim Thompson is getting out a feature weekly newspaper, "Loew's Weekly News," for the Piccadilly, Regent and Loew's Star, into the hands of which he has been able to work a goodly share of his own over matter.

The old Bijou at Corning has been opened as the Regent under the management of Dr. A. M. Lipstein.

E. Galin & Bro.



Elmira. The house has been completely remodeled, new seats installed and the balcony enlarged.

Ten thousand school teachers are expected to attend the week attending the State convention, and theatre men generally report an unusually early advance sale.

SYRACUSE, N. Y.

By Chester S. Bahn.

WHITING—All week, "Irene," heavy advance.

EMPIRE—All week, "Mary," heavy, but with different company.

B. F. KEITH—Vaudeville.

HASTABLE—First part, "Best show." About one half of one per cent in strength. The show is that he jokes are most worn, the best.

WARDROBE PROP. TRUNKS, \$10.00

Big Bargains Have been sold. Also a few second hand trunks and a few extra large trunks. Also old trunks and suit trunks. Price from \$1.00 to \$5.00. New York City.

one is about the same and the rest "terrible." Last night, Robert Downing in "Ten Nights in a Barroom" return engagement.

TEMPLE—Vaudeville.

STRAND—First part, film, "Good References."

BUCKLE—First part, "Madame"

RAVAY—First part, "Heavenly"

PALACE—All week, "Shipwrecked Among Cannibals." Drawn well Sunday when this house, formerly the Top, responded under new management.

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EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

CRESCENT—First part, "Below the Surface."

Vasa Priboda, the newest violin marvel, made his American debut at the Lyceum, Elmira, Thursday. Music critics who flocked to Elmira

for the recital went wild over the youth. Fortune Gallo is handling his destiny.

W. Dayton Wegfarth, manager of B. F. Keith's here, was elected president of the newly incorporated Syracuse Managers' Association at

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the organization meeting. Mr. Wegfarth, who came here from Philadelphia when Keith's opened, is one of the most popular theatrical men in the city. Other officers elected are:

Vice-president, John Major of the Empire; secretary, Attorney William Rubin, local counsel for Phylberts; treasurer, Edgar Weil of the Strand. Directors include, in addition to the four officers, Stephen

Hastable, of the Hastable, and William Cahill, of the Temple.

The incorporators, besides those already named, are: Philip Smith, of the Crescent; W. Emmett Corbett, of the Ethel; Bernard Frank, of the Whiting; John Griswold, of the New Haven; and Albert A. Van Auker, of the Temple.

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Many a good act is spoiled by a poor curtain. Don't handicap your act. Get a good start. Theatrical curtains in a variety of designs and colors, in velvets and painted satins. For sale and rent.

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CLOTHES IN PICTURES

When you get to "The Devil's Passkey" you learn a lot. "Le Fouet" (The Whip) is the "Town Tugler" of Paris and what it doesn't tattle about a French mediated ship?

For all you know there may be a devil's passkey to the innocent looking French shop in your neighborhood, where vain ladies get chapaneux, mon-teaux and chic lingerie on credit. When the bills come due—the devil's cue—mistily must vamp about sub rosa to raise the money!

The picture starts off with a whole reel of Paris fashions at the races. The Grand Prix represents not half so much as the extravagance of the women's clothes.

"Odora" (Spanish dancer) wears a suit trimmed in broad white fur in long bolero effect over the shoulder and hips draped around the back.

"Mrs. Goodwright," whose husband is a playwright (not so good at first) wears a chemise frock of what looks like silver cloth, with a hat of silver lace. Her husband has little of the "filthy lucre" but "loves the fragrance of life" (as per scenario).

Next in Madame Malot's shop, mannequins wear gowns of wanted beauty—backless, with exasperating black fur only a full for fair skin, fish-tail trains of royal brocade, black siren gowns with shoulder straps of tantalizing ostrich wings, and under it all approved-by-Paris black georgette lingerie.

There, in the sanctum sanctorum of fashion, ladies come to pawn themselves for clothes, but whatever tragedy is killed with the costumes, Paris by night only knows that they glitter most gayly in the very smartest rendezvous of social and diplomatic arts.

Madame Malot herself sips at the Tivoli in grand fashion. "Odora" is the Spanish dancer of the cabaret, but when out for the promenade looks like a young milliardaire. She wears the smartest velvet Russian blouse, with a broad sash tied over a draped skirt of light figured stuff of Chinese pattern. Wonderful cables wrap about her siren throat, and a wicked black hat is finished with the lure of a black veil.

Speaking of veils, "Don't ever buy a saffron veil, dearie," hubby on the side advised, when the dear Countess received a blackmail note to deliver the hush money to "a lady in a saffron veil." The saffron veil may have been saffron, but it was otherwise most unpoetic, appearing stiff and ordinary and badly draped.

In the box at the premiere of her husband's play, the little butterfly wife looks beautiful enough to have bargained over the stars for her clothes. She just sparkles and sparkles with ropes of pearl over her shoulders, and panels of sequins draped with willowy wile for a long train. A wrap of velvet has also a broad band of iridescent, all of which the camera man made the most of, having her pose in dark shadows, before lighted candles in the studio, and the inevitable watching-at-the-window-at-dawn!

The expression is about the same as "smile now, and listen to the birds."

Jury costumes may be a new idea for women to consider. How to dress for a jury seemed to have been decided with variance by several women in a Hart comedy picture. Four of the ladies were gotten up with stiff collars and mannish tailored suits, whereas the old maid wore her feather bonnet and a fancy comb in her top knot, evidently intending to make the most of her opportunity to meet more men. Also whether or not a lady should wear a hat in the jury box may have to be decided legally when more women become legal umpires.

One judge recently fined two women jurors because they refused to take off their hats in court. At any rate, he judge was an old meanie to insist on the point of a fine, and this vote goes for the "optional" jury millinery.

Zena Keefe in "Out of the Snow," a Belgian picture of particular scenic merit, played the part of "Anitah," a half-breed Indian girl. She wore her beads by the bushel, and the usual Indian trappings. The only bit of restraint that a modern woman might covet would be the gorgeous fur coat. It was quite a new idea with black and white fur contrasted. That is, a panel down the back of dark fur was offset by side pieces of white, which gave a bizarre effect, especially with the bead loom bands sewed all around the panel strips.

With this she wore a fur cap, the crown of which was half of black fur and half of white. About the edge a bead band was effective, with little drops over the ear. Anitah was a dear little Indian girl, and her death on the snow sled was very touching.

Another lovely fur coat, with a cozy fur turban, was worn by the one white girl in the northern woods—a charming blond, who, of course, married the man the little Indian girl loved in vain.

Gladys Walton ruins two good looking dresses in "Risky Business" by jumping in the water to save her sister's honor (not in the water), but also nearly sacrificing her own honor (also not in the water), all ends well. Maude Wayne plays the sister, wearing a very bad blonde wig. A black satin afternoon gown was neat, veiled with shadow lace, trimmed with silver roses. No one was cast for the water.

For the masquerade ball Miss Walton had a short white satin dress dotted with black spots. The bodice was of plain black satin, with a large circle of white worn over one ear. One of the frocks that was "christened" was of fawn cloth pleated skirt, with the jacket lion shape opening in front showing an embroidered vest, a sash was of some dark material, with the hat a turned-up affair stitched with white. Simple and sweet was an evening gown of broadened satin puffed at the sides, with lace hanging as an overskirt.

At times Miss Walton's hair was most unbecoming. It suited her best when pinned at the back.

(Continued on Page 37)

HONOR BOUND.

Bill Thompson, Frank Mayo, John Gilbert, Douglas Fairbanks, William Powell, John Barrymore, George K. Vincent, Jack Rockwell, Marshall Neilan, Gustav Hare, Jr., Frank Mayo, Douglas Fairbanks, William Powell, John Barrymore, George K. Vincent, Jack Rockwell, Marshall Neilan, Gustav Hare, Jr., Frank Mayo, Douglas Fairbanks, William Powell, John Barrymore, George K. Vincent, Jack Rockwell, Marshall Neilan, Gustav Hare, Jr.

There is an abundance of vitality, character, good direction, and the other essentials that go to make up a good picture. It is one of the Viceroy's best productions seen in a long time. And it is equally commendable that one man should have been both the author and director. He is Jacques Jansard, obviously French, and that is to say that he is bringing something of an old world culture into a drama based on the conventional order. But the manner in which he groups his people, his sets, and the abundant naturalism that he secures out of a tropical background insure a niche for him with the best.

It was Frank Mayo, who is given an extraordinary opportunity to

avail himself of some terrific action, which he comes out of in a commendable manner. Especially noteworthy and stirring in his action is the duel with swords between a native and himself. Fully 500 feet (that may be an exaggeration, or it may not) have been "shot" of this particular scene. It is enthralling.

The theme is based on your customary tropical background where the human will succumbs to the infectious influence of that region, and in contrast shows the wounding of other climes made stronger of will in an environment where others succumb.

The supporting cast is uniformly good, particularly the work of Edward Grouce and Laguerre Godowsky as a native maid. The background for this production has been made with regard for detail and the scenes "shot" over landscape that have appeal to the eye. The photography is characteristic in certain scenes showing high skill, while in others it is continuously smooth.

In all the production is not calculated to arouse a storm of interest, but it will register appeal.

THE LIFE OF THE PARTY.

This is the first of the five-reel comedy pictures in which Roscoe (Patty) Arbuckle is to appear for Jesse Lasky. The latter has made a special arrangement with Joe M. Schenck for the appearance of the screen's heavyweight comedian in a series of lengthy comedies. The author of the initial offering of the series is Irvin S. Cobb, also somewhat removed from the lightweight division, both physically and as an author. In constructing "The Life of the Party" Mr. Cobb evolved a story that is simple, but still ample to carry Arbuckle through five reels and entertain the audience.

All visage of slapstick has been removed as far as Arbuckle is concerned, and therefore there is but one real laugh in the picture, that coming along when Arbuckle tumbles out of his swivel chair over the ledge of a window and clings on for dear life. That bit was a riot with the audience. Otherwise the laughs were of a more sedate type, but there were plenty of these.

Fatty has the role of a youthful lawyer who believes that a "front" is one's chief business asset. Even though he possesses not a single client, he maintains an office that would shame a get-rich-quick corporation, and because of this becomes involved in a charity case to fight the Milk Trust. The Society for Better Babies has Verna Daniels in the role of Mitty Holliday as one of its principal angels. She makes an appeal to the young lawyer to fight the case for the society, with the result that her eyes captivate him, and he tears up a retaining check from the Milk Trust which has tried to hook him, up because they have been tipped that the appeal is to be made.

Of course there is the fight in court, presided over by a crooked judge, and the vote of the populace calls Fatty to run for Mayor. His campaign is against the crooked judge, who happens to be affianced to the "girl." Of course Fatty wins out in the end, but it is a political campaign that is full of mud-slinging and attempts to double-cross the fat hero.

Joseph Henaberry handled the direction of the picture, bringing out comedy touches here and there that were effective, but throughout it is noticeable that Arbuckle must have injected a few ideas. Miss Daniels as the innocent lead looked pretty, giving a satisfactory performance, while Winifred Greenwood did very well in a character role. Roscoe Karns was a pleasing juvenile and Frank Campau a thoroughly competent heavy. Julia Faye in a vamp character in a couple of scenes handled herself nicely.

DINTY.

"Dinty" is Marshall Neilan's own story directed by himself with Wesley Barry, the freckled faced kid, featured. "Dinty" is one of those newsboy-to-millionaire stories that contains all of the old heart throb book announced with a touch of Chinatown melodrama that is sure to be a money getter with the public. Of course Mr. Neilan has been wise enough to bring all the old miller tricks up to date and polished his thrills with modern appliances such as the airplane, motor car and wireless. Otherwise it is the old, sure fire that one was wont to get in the days when 15 cents was top for the gallery in the combination houses along the Star & Havila circuit.

The early part of the production contains the reason for Dinty being on this earth. He is the child of a young Irish couple. The father has migrated to San Francisco from the Emerald Isle and the wife follows about a year later. On the day of her arrival the husband is run down and killed by a motor truck. The little Irish lass then at her herself to rearing her baby in a strange land and when he is at the age of 12 she passes from this vale of strife, leaving the youngster a legacy of naught but poverty. However, he has had the education of the streets and his manager to make his way as a newsboy until the day that he turns a trier in Chinatown, which makes it possible for a judge to rescue his daughter from the hands of one of the Tonga, and Dinty is adopted by the magistrate along with his two pals "Chinkie" and "Water-melon Jones."

Of course, there is a lot of human interest stuff, a number of Chinatown shots with the under the surface life, smugglers, a desperado, which all goes to make an interesting picture.

Young Wesley Barry walks away with everything that there is in the picture and his human freckled faced mug flashes in and out of scenes in a manner that will win him a host of friends. He is simple and compelling in his screen work and after all there isn't anyone who won't feel a kindly thrill for this little runt of the streets that battles his way by selling papers to support his orphaned mother.

Mr. Neilan is a great master of handling kid stuff and in this picture he has excelled himself with humorous touches here and there. It is palpable, however, that whoever titled the picture must have been a pretty regular attendant at vaudeville shows for there are a lot of small time "piled-up" gags used in the picture.

But "Dinty" will get the most

for it is a picture that the women will like for it gives them an opportunity to shed tears now and then, and after all that is the secret. The picture may not start off with a wild box office scramble, but it is a safe bet to predict that it is one of those productions that will build up as the week goes along.

Prod.

OUT OF THE SNOWS

One of the most realistic, if not indeed, the best all-around dramas of the ice-bound north.

This is a Seitzick picture shown at the Leew House.

A Ralph Ince production, this five-reeler is interesting for many things, not the least of which is the acting of the director himself in the photographer's leading role.

The story, as original, by R. L. Corbett, who also furnished the scenario and titles, grips the imagination with its opening scenes, and "atmosphere" as it is subsequently with the snowbound northlands of the Hudson Bay country, holds its spell throughout. One of the snowstorms, caught by the camera with utmost fidelity, is so real that one fairly feels the sting of the icy steel as it sweeps by in a gale of white vapor, biting, blinding and chilling.

The Rob Holliday of Ince in the production easily challenges for virtue charms the most picturesque screen heroes of the year.

On the day she is to be married the heroine tells the hero she doesn't know anything about her parentage—that the remittances for her living and education have come from an anonymous source since she was a child. On the heels of this revelation the girl gets a message saying her unknown guardian is due that evening with information clearing up the mystery. The hero decides to see it through. He comes to take the girl to the parson's, but finds she has precipitately fled, leaving no trace of her direction. Holliday couldn't solve the riddle.

Eventually he locates the girl and learns that she had run away because she had learned from her visitor the night of her flight that her father had been an outlaw and

had been killed in a maelstrom by Holliday. The girl had been brought north by her guardian, who had been her father's partner in outlawry. When it comes to a showdown with the other man, Holliday and his rival come to the mark. "Investigate me," he challenges, "and you investigate and shame the girl you say you love." And as Holliday discovers that to arrest the suspect is to open up all the nefarious past of the dead father of his fiancée. Rather than do this he resigns and takes to hanging out in the settler's trading post. Here an attractive Indian girl falls in love with him, with Holliday innocent of any design, save to be helpful and kind to a being as forlorn as himself.

The Indian girl, played with intelligence by Zena Keefe, knows of the other woman, but the snow-bellies she herself may win the tense-faced man who sits for hours alone in the post and speaks to none but her. Then comes gossip slandering the Indian girl for her friendship for the inactive man and swift retaliation, for the insult is scarcely out of the mouth of the 4-reeler coal fisher who hurls it than the Indian girl's fury vents itself upon her traitor, and when bystanders pick him up he is dead—stabbed. The girl flies to the furthest north and Holliday, to protect rather than arrest her, follows. The girl heads straight for an outlaw ship frozen in the ice. This vessel has evidence that will convict Holliday's foe of many crimes, and, learning of the refuge aimed at by the Indian girl, the fur outlaw follows to cover his tracks.

The climax on this ice-locked ship, which burns to its keel, is one of gasps that run throughout the exciting action. The Indian girl is killed here in a gun fight between Holliday and his enemy, but the killer is himself slain by a half-breed relative of the girl while trying to escape.

When the general excellence of the direction and acting are considered with the story, which assuredly speaks for itself, the wonder is that so fine a special was permitted to go to program distribution.

John

Celebrating the Camera Shot heard 'round the world

The 10th Anniversary of

PATHE NEWS

I am the First
I am the Fastest
I am the Most Complete
I am the Most Dependable
I am the Service of the Pathe News

Ten years of achievement are concentrated in the Anniversary numbers of The Pathe News. They are yours and your patrons.

I have given to the public today the pictured record of the greatest events of the decade. An education is in it.

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I am not only ten years old, but I am ten years young.

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The Pathe News

Twice a Week—Every Week

CHILDREN'S ATTENDANCE OFF.

Increasing depression in the picture industry developed at the beginning of the week, the cause of it ascribed by numerous exhibitors operating theatres in Greater New York to the Catherine street fire. It was estimated that houses in and around this vicinity and elsewhere with a seating capacity of from 400 to 500 had suffered a 50 per cent. reduction.

This was explained as due to the dependence of the smaller houses in a large measure on the matinee patronage of the children, who, under ordinary circumstances were permitted to enter places of amusement unescorted although they were under age.

With the increasing vigilance of the authorities to enforce the law there was a perceptible drop in business reported by exhibitors.

SUES MEMMORE KENDALL

John R. Stumar, a cameraman, has retained Samuel Schurtsberg to represent him in a year's salary claim for breach of contract at \$275 weekly against Memmore Kendall, sponsor of the Vivian Martin Productions.

Stumar's claim is based on the fact he was engaged for two pictures with an option to continue in the Kendall employ for another year. When Kendall started a third picture Stumar interpreted this as an exercise of the year option, but was subsequently dismissed when Kendall gave up his production activities.

ARBuckle DOESN'T KNOW.

Roscoe Arbuckle failed to leave New York on the Imperator last week, but his baggage left by that steamer. The trouble was "Patty" had too much farewell party and both he and Fred Ward missed the boat. He called in the Aquitane Tuesday.

Regarding the report of marriage Arbuckle stated before smiling that one could never tell what might happen in France and he might come back with a French wife.

\$50,000 LEASE BONUS

Kansas City, Nov. 23. The Regent, one of the new and popular downtown picture houses, has just been secured under lease by the Dubinsky Brothers, who obtain possession at once.

In order to obtain the house the new managers are paying a bonus of approximately \$50,000 for a 50-year lease, which calls for \$25,000 per annum.

PRODUCING CO. ORGANIZED.

A new picture producing unit, the Premier Productions Co., has been organized by Lyman Hees and Charles L. Kahn, with the Pioneer as the distributors. The first production, "City of Dreams" will feature Paul Panzer under Harry Pollard's direction. Mr. Pollard also wrote the scenario.

Emmanuel Kraus, a brother of Max Kraus, the Waterbury-Berlin Snyder song writer, is general manager of the company.

PUBLIC SCHOOL FILM.

Kansas City, No. 21. "My Own United States" is the title of the first recreational picture to be shown in the public schools of this city this season. It is taken from the book "The Man Without a Country." It will be shown in a number of the different buildings and will be followed by several other films of educational value.

SCHWAB BLAMES DEALERS.

Regarding new productions by independent producers is discussed by D. S. Schwab, himself an independent producer, who declares that state right dealers in individual territories are directly responsible for retarding productions by independents. The cause he ascribes to the state right dealers' anxiety to buy features below a point wherein the producer can make a "reasonable" profit.

He says that if such state right purchasers would endeavor to give the exhibitor and the theatre-goer picture more to their liking in place of to force down the independent prices, the picture would be put on a more stable basis.

O'DONNELL FOR FILM COMEDIES

Vincent O'Donnell, formerly a featured member of the Edwards House and now appearing as a single act in vaudeville, has been offered a contract by William Fox to appear in a series of film comedies which are to be written by an author of boy action stories. O'Donnell is considering.

INSIDE STUFF ON PICTURES

An inside story on the profit so far which William Randolph Hearst, the publisher, acquired by financing "The River's Head," is related by one of the men who is connected with Marshall Nollan's staff. It appears that on Nov. 1 Nollan's representative came to the publisher with a check for \$72,000, representing a net profit on the picture since the first day of release. This sum included the \$100,000 advanced by Hearst for the production itself as well as the \$10,000 which the publisher charged for the motion picture rights of the story, both of which had been paid previously. Hearst, consequently, has not only received his original investment back but an additional \$72,000 profit. The picture has not yet outrun its booking possibilities, either here or abroad, and the profits estimated on future sales send it up in the air.

Famous Players secured considerable publicity last week over the official announcement it had worked out a plan that "has for its purpose the elevation of all Paramount stars to the position of super-stars." The press notice went on to explain the establishment of a stock company in which all the stars under the Paramount banner would appear in all the pictures. The whole thing came about through the decision to make a limitation of Schnitzler's "Affairs of Anatol," which necessarily requires half a dozen or so leading women, one for each "affair."

Are screen reviewers a mob of starvationists or just a crowd of critics who may be lulled by having a free lunch? The latter thing seems to be the opinion of several who have invitation private showings of new films, at the same time serving lunch.

The theory may be a hungry scribe is thinking more of his stomach than the picture unrolling before him. The theory may be correct, for certainly a hungry horse goes after the grub. Maybe to pictures that's all that is necessary—feeding the animals. If the picture is bad, and a free lunch invitation usually is an admission, something is wrong somewhere. Perhaps the fed reviewer will see it through the eyes of a man made happy after stowing away a square meal. That may affect his notice if he writes it before again becoming hungry. But if the critic should get a hunger attack just about the time he seats himself before a typewriter, what would he then think of the lunch provider who failed to provide a perpetual meal?

This lunch punch is bunk, it's puff, even at the high cost of restaurant food. If the producer who sends out the invitation wants to "get to" the critics, why not offer them the equivalent of a lunch in cash? Since they accept the lunch there is no reason left for them to refuse the money. The difference is that a man may eat just so much, but there is no limit to how much money he can carry. Smart producers! And

what an opinion the smart producers must have of the film critics and film criticism!

Showmen, not necessarily exhibitors, prefer to believe that complaints of poor or decreased theatre business may be often traced to an increase in admission. In their calculation this takes in the picture house that has showed up the scale 20 cents or more.

Good grounds for this line of reasoning seems to lie in the action of a circuit manager, in a single town on his chain. His house in that city played pictures. The local managers proposed he join with them in a scale increase. He declined and kept on as last season. While his attendance at present is equal to that of last year, his competitors who raised have all suffered a falling off.

This theory is not confined to pictures. It appears to have followed into all branches of the theatre, with the universal revolt against an over-charge working against any house that lays it on too heavily or makes the tilt too apparent.

An idea of the craze for new faces in picture productions may be obtained from the fact that within one week after his arrival in New York, Capt. Eric Leighton, an English actor, received six offers from film producers. Capt. Leighton came over and received considerable publicity on landing here because he was "the first Sandringham hat in this country." This is the belly the London Daily Mail paid a price of \$500 for the design of. The photoplay producers started right on his trail after the publicity, but Leighton for the time being prefers a legit production.

Abe Rothchild, manager of the New York theatre for Marcus Loew, has but one anxiety—to be absolutely certain he will be appointed manager of the new State theatre which Loew is erecting on the opposite corner. He has been assured the position is to be his, but still he is anxious. This is published to relieve his mind—Abe is to be the manager of the State theatre, and authority for this statement is none other than Marcus Loew himself.

One of the wonders of mid-town construction is the speed with which the new home of the Robertson-Cole company at 61st street and Seventh avenue has been completed. It has taken just six weeks for the entire structural work to be finished. The reason became apparent when it was learned a bonus of \$50,000 will be paid to the builders if completed by Dec. 1.

Harold Lloyd's last comedy for Pathe will be released December 25 under the title "Number, Please!" It was formerly titled "Wrong Number." Lloyd will hereafter make comedies for the Associated Exhibitors, also Pathe released.

Frank Lloyd has completed his second Goldwyn special, a screen version of Ralph R. Dyer's mother, "A Voice in the Park." Ramsey Wallace, Irene Rich, Ora Carew, Alec Francis and Alice Hollister are in the cast.

Coming!

Beginning Sunday, November 28

At the
MARK
STRAND

Broadway and 47th Street
JOSEPH M. SCHENCK Presents

Constance Talmadge

IN
"Dangerous Business"
Adapted by John Emerson and Anita Loos
From Madeline Sharp Buchanan's Story,
"THE CHESSBOARD"



Well she WOULD
say she was married
when she wasn't!

It's the winsome comedienne's peppiest play—sparks of love that'll make your ears tingle and convulse you with laughter. The kind of play holders of the

Associated First National
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CLOTHES IN PICTURES.

"The Penalty" at the Capitol is beyond the lot of a mere fancier of women's fripperies. Clothes are the least to worry about in the terror of the plot. As for girls in the picture they are but prey. Why a whole handful of imprisoned girls should be set to work braiding straw hats for revolutionists is only the scheme of a madman. And why the women should all fall in love with him—this Satan on crutches—a leering cripple with both legs off, is worse than black magic mystery!

The girl detective, "Rosa," played by Ethel Grey Terry, dressed simply in her station. One blouse of dark figured georgette was pretty, worn with a wide satin girdle. A costume blouse worn with such a girdle looks like a full gown and in no wise suggests a "shirtwaist," which always spells sure death on the screen, unless it is a tailored or sports model.

Chloe Adams played "Barbara," the sculptress, and usually wears smocks about her studio. One final flash of her, however, in a soft roll velvet hat, with two big pearl pins ornamenting the flare front, was lovely, especially with the soft fur collar hugging her throat and offsetting her classic features.

"The favorite of the moment" was a girl in the cripple's apartment, who sat on the floor to push the pedals as he played on his baby grand. This huge monster and master held her in thrall. She was a meek little blonde in a clinging, white georgette frock, draped in a blouse panel and headed delicately. She looked too pretty to be threatened to death for peddling wrong! Carelessness on the "pianissimo" and "crescendo" nearly cost her life at the madman's hands.

Clara Kimball Young in the film version of Sir Arthur Wing Pinero's "The Second Mrs. Tanqueray" keeps a classic poise and appears to have studied the grammar of clothes. She is vividly vain, and when her husband complains about her social occupation, she simply says, "You ought to have married a red-headed, bow-legged, cross-eyed old woman, then you would know she would stay home!"

So the moral would appear to be this: Give a woman pretty clothes and she cannot resist going about to show them off. "Rosa" had gowns to show, too. She was so blasé about them that she said to her French maid, "I'm dining out; I'll wear any gown you please."

Her first robe was black, trimmed with a spear border design of crystal beads.

A white crinoline coat, and later a mole wrap combined with georgette represented a fortune in furs.

For the smart café supper a metal cloth gown fitted tightly and with no trimming beyond jeweled shoulder straps was remarkably suited to Miss Young, whose diamonds, by the way, did a lot to add caste to the costume. One pendant was exquisite, to say nothing of bracelets and rings that were effectively matched. The wearing of jewelry on the stage or in pictures is an art in itself. Not all at once should a star exhibit her gems, but in sets that match and mate, so that greater elegance shows with reserve than with extravagance.

Several lingerie dresses of white, one of exquisite eyelid embroidery, were becoming, especially with floppy white hats framing the luminous dark eyes that have by their very shadow and mystery won for Miss Young the distinction on the screen for her particular type of beauty. One man in Lee's New York theatre sighed, "I think Clara Kimball Young is the loveliest lady on the screen, and she seems more beautiful now than ever."

That was when she was wearing a lounging robe of filmy lace, draped with rhinestone buckles clamping the princess lines close to the figure in the front and back. It was in this gown she inspired her husband to take her to Paris for a second honeymoon.

In a black chinchilla satin gown (the one that looked best of all) she wore a light vest, continued in a girdle with narrow sprays of wired ribbon making a side girdle bow. The lesson in rich material and untrimmed drapes for photographic possibilities is shown amply in this gown. No detail detracts from the away of the panels that cling to her willowy figure, and as she walks you fairly hold your breath in admiration of its very chosen, subtle folds of drapery.

Corinne Griffith in "The Broadway Bubble" is adorable either with her own attractive brunette locks or the very becoming blonde bobbed wig. Miss Griffith's costuming throughout showed excellent taste, all having the air of Paris about them.

One evening gown was quite odd in style: striped velvet was the material chosen, made on straight lines which clung to the figure. Black velvet formed the back of the gown, which continued down into the train. The back and sleeves were made in one with a lacing down the middle of the sleeves of narrow velvet ribbon. Around the neck shunk formed a collar. Silver tissue cloth formed another evening gown, this one being made laconic fashion, with the train hanging from the shoulders. A large collar of opium was worn round the shoulders.

Very Parisienne was an afternoon frock of white organdy over a foundation of satin, which also formed the bodice. Feather tips were dotted here and there on the skirt, which was very short, showing a very neat leg in the sheerness of gray hose and patent leather shoes. The hat was quaint of black velvet with a high crown, around which was trimmed tiny feathers.

For a bath robe Miss Griffith wore a gorgeous affair of black and gold stripes; really it was too good for a bath room—more fit for an evening cloak. Very cheery was a nightgown of thin chiffon, with a row of feathers round the shoulders (no doubt to keep her warm); bands of ribbon formed shoulder straps.

Handsome was a gown of black chiffon, heavily embroidered in white stitching. The hat with this was small, of panne velvet, with paradise sweeping in front of the brim.

One of the best pieces of trick photography is seen in this picture, when Miss Griffith stoops and kisses herself on the brow, with both faces practically facing the camera.

Blaine Hammerstein in "The Daughter Pays" (but gets repaid at the finish) wears some nice frocks, all somewhat simple in style. The picture opens with our heroine scrubbing the kitchen floor, in a practical pinure of checked gingham, with square pockets in front and the material flared up the side. An evening gown was dainty, made of chiffon and soft lace. The latter formed a collar crossed in front of the bodice and caught at the side with a small nosegay.

Very summery was a checked taffeta, with three rows of white lawn ruffles half way down the skirt; it also formed two rows on the square neck and short sleeves. A quaint hat was worn by Miss Hammerstein, consisting of flowered ribbons, with looped beads hanging over the narrow brim. Another simple frock was of spotted muslin, with ruchings of taffeta edging the short sleeves, also forming a trimming in front of the skirt.

One can't say much of Ethel Bennett in "The False Road." Her role is that of a crook who refuses to give up thieving even for her sweetheart.

An evening gown was charming of sequins, veiled with fine net, slightly puffed one side. One shoulder strap was made up of fruit and tiny flowers, which continued down the opposite side of the skirt.

Miss Bennett was neat in a simple frock of black velvet; round neck and short sleeves were outlined with lace frilling. She looked her best in an evening gown of silver cloth, the bodice tight fitting with the material fluffed at the back of the waist, from where hung a long train.

Ethel Clayton in "The City Sparrow" is appealing in the part of a little dancer who struggles along in the cabaret life of the city and tries to dress herself happily in its midst. Her dancing partner stages with her one night a daring dash of Apache, in which she is swung too far and hurt. Miss Clayton made a meek little Apache lady, dressed in a white sweater and black velvet skirt laced up the sides. After a spell in the hospital she tries again to dance, but faints in a music hall. She is carried home by the big-hearted country lad, who gazes at her glittering dancing clothes and wonders whether she would not be happier resting in the country. Her gown was pretty enough to gaze at, too. It was of sequins, with tufts flares from the waist, and a generous flower garland sweeping down the shoulder and across the bodice. She wore pearls with this costume, and even when she got into gingham frocks in the country, the pearls were worn just as effectively. Miss Clayton's pearls were not the long vamps kind that insinuate everything; they were rather sturdily strung, and hung about her throat in a lovely girlish way.

A white fox fur was worn with several suits, and especially when traveling in the back seat of the parson's currier in the moonlight the white fur photographed effectively.

A white net frock, with tucked shoulder panels and two narrow black velvet ribbon sash ties, was the simplest and most home-made looking dress her bacchanal wardrobe boasted. Another gingham-checked affair, with scalloped ruffles or tunic and a tie sash, was pretty for the Sunday school picnic. What with the lunch spread out and the kiddies tumbling down the hill, the little city sparrow forgot all about the smoke and oil of the city. And, of course, Cupid sneaked in at the picnic, so that a happy end was twiddled for the little sparrow.

Mary Miles Minter in "Ties of the Heart" plays a little blind girl who gets the first ray of light from the candle-cake at her "sweet sixteen" birthday. She looks like a little angel with her shining (though unseen) eyes. Her hair is so like "Tidbitches" and her face so naive, one wishes she might play in fairy tales rather than this gruesome slum picture down "Denn's Alley."

Miss Minter always wears flapper clothes; a bit better than knee length was the first of pink dotted dainty or swiss, with pretty fluted ruffles about the neck and sleeves. A dark serge dress was painfully shrimpy, but the little blind girl who lived in her dark land of "make believe" was told that it was very beautiful.

An old-fashioned purple—the kind ladies clasp to the belt at the side—was worn with the serge dress. It gave a pathetic touch to the child—that half-old, half-young little pilgrim, whose friends were afraid to have her open her eyes to see things as they really were.

Fannie Ward in a French filmed picture, "She Played and Paid," wore more for coats than any daughter of Putash or Perimutter. The most unusual combination was a mole coat trimmed with white fox collar and cuffs. A mole chapeau of smart turn, with French flowers and gilt ribbon rosettes was chic and charming.

A black seal dolman with a deep shawl collar was offset by a jet helmet-shaped hat. Then there was a cape of sable with very long hair and dangling tails, so that the pagan extravagance of it was matched only by the huge bouquet of orchids fastened to the muff.

A black satin gown was indicative of Paris lines, in that it had long tight sleeves, the long silky skirt, and all the vamp atmosphere that the knee-length and fuller skirt models missed.

An evening gown of empress style with a tiny bodice of spangles and a long, sweeping princess cutaway with a train, was not at all flattering. Further, too many feathers were worn with the rhinestone headband, and a necklace of serpentine effect coiling about her throat was a bit overdone, especially added to all the rings beaded on her hands. She had to show off a costly lot of jewels to live up to the pawing plot for the swindling lover and the suspicious husband, but she had more jewels on at one time than Tiffany could appraise.

The financial difficulties start at the race, where, by the way, another fur coat is shown off. This one is of chinchilla, with a chinchilla hat of jaunty turban style. Madame La Horrenee certainly was extravagant with furs, for even her negligee was fur trimmed, although the lace alone must have cost a mint. A shawl hood drapes of lace was novel for the tea gown.

Feathering the nest is a dream of all women, and "Betty" (Ethel Shannon) with Charles Ray in "An Old-Fashioned Boy" was chagrined when her fiancé anticipated too much and married her into a ready-made bungalow. The whole story happened in two dresses, that is to say, she changed her dress only once. On Sunday afternoon he pays his courting call, and she is quite properly dressed in a light silk frock, with corded bands and shirred ruffles about her neck and sleeves. All is simple and untrimmed in effect. Her hat is a soft turban Arabian style, with a mussy tassel dangling off the side. A stole of sable is the only wrap doctored for the auto ride over to the bungalow. After a lot of trouble, late that same night "Betty" returns to the bungalow in a dark embroidered one-piece frock, with a hat with a broad facing of some light material to match the hand-made flowers. Ethel Moore, who played the married lady with three cunning hidden, looked more like a vamp than a domestic woman. Her hair was slicked back like Valenza Suratt's and a remarkably silky black gown with two loose panels down the back displayed her willowy form. The costume was cleverly designed in three-piece effect, so that when she wore it for the street, a short box jacket was worn over the dress, with an odd manner of the panels hanging out from under.

The frisky children were so adorably dressed in white starched clothes and chubby white net that it seemed a pity Charlie let them into the kitchen for a taffy pull which ensured them up beyond redemption!

"Earthbound" is a picture of ghosts—a departed husband who returns to earth to set right his sins. The wife he neglected to tears (Nacmi Childers), and the vamp (Flora Revallens), whom he could not resist until the jealous husband shot him, and the little girl whose innocence first enabled her to see the apparition of her father's spirit, are the feminine points of view.

Miss Childers as a widow in court looked stunning in mourning, and the real tears were guaranteed. She may have had an onion in her handkerchief, but she did weep effectively.

The vamp came to the courtroom in a ridiculous dress, with a low cut square neck that would better have suited a formal dinner party. It was of satin with a heavy looped panel in the back, and rows of silk lace forming the tunic and sleeves. Just like a vamp, even when she went into the church to view the coffin of her victim, she discarded not one iota of the flattery.

The smartest frock of dull colored cloth, designed with the new Arabian high collar, a hat of smart feather toque, and a sable scarf, brought a frivolous note into the cathedral. Incidentally, the lighting effects in the stained glass window reflection down the aisle were the nicest bit of photography noticeable. The double exposure making the ghost of course was interesting.

When the spirit has proved the love beyond, the husband of the vamp forgives all, and tears up the creed he once had signed with the murdered man—

"Our Creed: No God, no sin, no future life. Nothing but the survival of the fittest, and each man for himself."

There is a good dose of moralizing that is not bad to take.

THE FURNACE.

Billy Valance..... Arthur Agnew
Anthony Bond..... Jerome Foster
Ledy Wood..... Thomas Fisher
Ledy Wood..... Helen Foster
Patricia Wood..... Betty Fleming
Kevin McDonald..... John Sub
Mr. Valance..... Fred Turner
Mrs. Valance..... Mary Lee
Miss Valance..... Mary Lee
Miss Valance..... Mary Lee
Miss Valance..... Mary Lee

The final impression which William D. Taylor's production of "The Furnace" (Hearst) left after a showing as the principal feature at the Rialto this week was this: The first two reels (approximately) show skill on the director's part for sustaining interest. The balance is poor judgment in cutting, imperfect continuity, unconvincing titles and a finished. One redeeming feature is in the comedy situations interpreted by Theodore Roberts. So that no matter how much "The Furnace" glared in amber lights, it failed to command the interest of the spectator.

Julia Crawford Iver's scenario is from the book of the same name by the anonymous "Pan," which left some suspicion in the literary world after its publication as to the identity of the author. The scenario is again an example of the limitations of the novel for picture material. And thus if the fault cannot rightly be placed on the shoulders of either scenario writer or director, the point remains that the picture is padded to the limit. The book has no doubt been augmented in some pictorial situations, as in the instance of the aerial honeymoon of the newly wedded couple to the shores of Monte Carlo from Merry England. In brief the theme deals with division of moral values between a wealthy Canadian youth who marries, perhaps impulsively, a member of the chorus. It takes a long, unnecessary interval before the predicted ending again convinces the onlooker that the prescribed finale will transpire.

What is most commendable in the direction is the fact that Mr. Taylor is able to hold his audience in such a masterful degree in the opening two reels, and then the theme wanders. All of it is due, it seems, to numerous situations which do not advance the action. It appears, too, that the extravagant dance scene on which a small fortune must have been lavished is not interpreted for the story value, but to give the picture a commercial boost which producers think is necessary.

The production is big in a massive and architectural sense, and in detail. Its photography in certain scenes suffers from flitting to the point of being severely distinguishable either to characters, their movements or the scenery itself. A storm effect is achieved with some merit.

The cast is uniformly good, but the characters make their appearance in more situations than is good for any of them. By far Theodore Roberts precedes in honors. In fact, what merit the picture achieves in comedy effect is due solely to his efforts. Milton Mills is wasted on a part far beneath him as is Jerome Patrick, whose close-up is right but eliminated altogether.

Agnes Ayres, in the lead, is guilty in instances of looking almost straight in the camera. She makes little out of her part. A suggestion to the actress might also be added that she use less make-up. Betty Francine played rings around her in a simple role carrying it with a touch of naturalness and charm.

WHISPERING DEVILS.

Michael Foxworth..... Conway Tearle
Audrey Leach..... Rosemary Tesby
Andrew Clifford..... Robert Taylor
Norm Clifford..... Roger Hudson

This is a six-reel Garson-Equity production that has Conway Tearle as the star. The picture is based on the Henry Arthur Jones novel, "Michael and His Lost Angel." It is safe to say that the book must have been much better to read than the screen version was to view. However, for the smaller houses, where there is a daily change of program, the picture will get by if bought at a price.

Harry Garson is given the credit for direction. His work is hardly of the type that can be praised, although in the earlier sections he managed to carry the story along fairly well. It is in the latter reels that he fell down, and at the finish one wonders what the yarn was all about. Perhaps the director was trying to carry out a dream idea. If that was his intention it was badly done.

The titling is bad and the titling is likewise. Perhaps the latter was employed to hide other defects. The continuity could hardly be called that, and the lighting was faulty. Such little things as daylight outdoors and night indoors, or vice versa, are minor matters.

One thing that is creditable about the entire picture is the performance of Conway Tearle. He is all that could be desired, although the role was not one of those that he is particularly at home in.

Miss Tesby, his chief support, would do well in the future to sidestep any half-length or close-up shots. For they do not show her to advantage. In the three-quarter length shots away from the camera she passed nicely. Otherwise her performance answered. /Yed.

HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS WEST



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

DEFENDS PICTURES IN WORLD REPLY

**Tanner Lane Points Out What
Newspapers Feature.**

Replying to an attack on pictures, **Tanner Lane** last week addressed a significant defense to the "Evening World" reading:

"New York City, Nov. 14, 1930.
Editor Evening World:

"In the Evening World of Nov. 13 there was considerable space given to an attack on the movies, in which it was declared that 'crime is emphasized' and that 'gunplay and murder mark thrillers shown nightly in New York houses.'"

"Just to make the argument work the other way I went through an edition of the World to-day and here is what I found in the contents of its columns: The feature story dealt in romantic style with the exploits of a notorious convict—this was on the front page in detail. Throughout the other pages were 4 murder stories, 5 bank robberies, 1 graft, 1 bandit, 1 shooting affair, 2 robberies, 1 divorce scandal, 1 assault upon a woman, 1 tale of the opium den and 5 other miscellaneous crime stories all given liberal space and some even 'played up.'"

"Doesn't this look as though 'crime is emphasized' and that 'gunplay and murder' may mark even the contents of an edition of the World in any way a sensational yellow journal nor that the above crime stories were published for malicious or lurid purposes. Doesn't it occur that the film producers are probably just as innocent of harmful purposes?"

"Noticing the manner in which crime and scandal are played up in the American newspapers one might easily be excused for thinking that perhaps the picture producers find the source of their inspiration in reading the dailies. As one who makes his living by writing for the photograph industry I can say that as a matter of fact the majority of authors do find the newspaper columns their chief source of supply for plots and situations."

"A metropolitan daily cannot be expected to make up its paper with the news of the installation of a new town pump at Rockville Center or a report of the regular Wednesday meeting of the National Gunsmen's Association. Likewise the screen must have something more vital and attractive as a foundation for its product."

"But why single out the movies. Fifteen out of 25 of the dramatic plays playing in the legitimate theatres of this city feature murder, robbery, swindling, suggestive situations or some kind of lawlessness. As the majority of plays are now adapted from popular plays and novels, by established authors, the World's indictment might more properly be first aimed at these other two institutions for a logical starting place."

"In regard to the censoring of pictures, at which the World hints, I can only call to your attention on the famous Biblical quotation: 'Let him who is without sin cast the first stone.'"

"Will the World in justice to an industry that really means well be fair enough to give space to this side of the question?"

"Tanner Lane"

SETTLE MILLER SUIT

Dismayed Director Accepts Mayflower's Cash Offer.

Charles Miller's \$571,000 Supreme Court action against the Mayflower Photoplay Corporation was settled out of court this week, with the plaintiff receiving a cash settlement.

Miller held a five years' agreement with the Mayflower entered into the early part of this year to direct super stars for them. His suit was based on two causes for action, one for \$5,000 unpaid salary, and the balance for damages at \$566,000 of \$4,995,000, to which the Mayflower replied with a general denial supplemented by the counter-claim that Miller performed his duties unsatisfactorily and negligently.

Alfred Beckman, of House, Inc., a man & Vorhaus, acted for the Mayflower.

WELLS HAWKES' RETURN.

Wells Hawkes is back again on the Fox publicity staff. His return to the studio was at the conclusion of an extended leave of absence during which he acted as personal publicity representative for the defeated presidential candidate, Governor Cox.

Hawkes was with the Presidential candidate's train on its tour of the country in the 61 day run. He visited 34 states and hit every important newspaper in each one of them.

EXHIBITORS' "PANIC" STIRS NEW YORK MEN TO COMMENT

Arthur S. Friend Says Present Prices Are Right—Entertainment Measures Up to Them—R. A. Rowland Thinks Charges Should Vary With Locality—85 Cent Top Right, Says Plunkett.

Concurrent with the general "panic" among exhibitors who believe reducing prices is their only solution in maintaining patronage, a number of prominent men in the picture industry have been sounded by a Variety representative for their "message" to the exhibitor under prevailing conditions. In putting the question attention was called to the prevailing economic wave spreading over the country, also the difference of opinion between exhibitors in various instances who were in some cases reducing prices and in other maintaining the scale, while in still others prices were being raised in admissions.

Arthur S. Friend said prices should be kept up in picture theatres, as such prices on the average now are no higher than the matter that is dealt out to patrons. There is nothing in the picture theatres they have taken advantage of, Mr. Friend said. It was not, in his opinion, a case of profiteering with the exhibitor, but rather on a basis of a fair return for the entertainment. If there is a reduction in

admissions, the legitimate theatre will be the first to comply with a general demand, it was his opinion. He did not believe that the top prices at theatres like the Strand, Rivoli-Rialto, Capitol, were too high.

At variance with Friend's views and discussing the industry from a general standpoint is Richard A. Rowland's comment. From the start he believed the policy of picture theatres should suit conditions in the respective territories. He believed that as a result of lowering admission prices in some instances, a maintaining prices at top in others, would come a reduction in the cost of pictures.

"It is only fair to assume," he said, "that if every commercial industry is now undergoing a readjustment, the picture business will have to undergo a similar process. In that event the studio should be prepared to meet the contingency," he added, "I am assuming that the industry is undergoing an adjustment when I say that."

He added that the producers were spending more money regardless of negative cost than they did before,

and he holds out a warning to be "careful."

L. S. Moss declared it was not the time to discuss the "situation," but he added the public patronizing his theatres were demanding shows of a better grade, and that the picture service was costing him more per week than the period when his prices were 10-15-25c. He said that for pictures he now paid on an average of between \$1,500 and \$2,000 per week, where in former times he paid \$100. He did not see how he could reduce his prices when maintenance was increased over 100 per cent. in cost.

Lewis J. Seisnick's only comment on the matter was "because a few exhibitors get 'panicky' there is no cause for alarm."

Joseph Plunkett, Strand, New York, said the top price of 85 cents should prevail, but that if he charged \$1 instead of 55 cents he would play to empty houses. That was the maximum price, he thought, should be charged in picture houses. If there is to be a reduction in prices, Mr. Plunkett added, there will have to be a general reduction all around.

OLLIE THOMAS' AUCTION

Mother Will Receive Proceeds of Sale.

The auction sale of the effects of the late Ollie Thomas took place Monday at the rooms of Samuel Marx on West 32nd street and about \$30,000 was realized. Although the sale was originally scheduled for two days, the bidding was so brisk Monday all of the effects were disposed of.

The biggest buyers were Lewis J. Seisnick and Mabel Normand. The former purchased the Locomobile machine and several pieces of jewelry. Miss Normand secured the gold toilet set. She paid \$1,425 for it.

The sale was under the direction of Nathan Burkan, administrator of the estate, and the proceeds will go to the mother of Miss Thomas.

BUY 10 CHAPLINS

Warner Bros. to Release State Rights, \$30,000 Each.

In a deal between the Warner Bros. and the Kaskany, the former purchased the exclusive re-release rights on 10 two-reel Chaplin comedies made with the star prior to his million dollar affiliation. In addition the Romanay sold to the Warner 20 single reel re-releases of Ben Turpin features.

The Chaplin subjects will be released on a basis of \$10,000 each for the state rights while the Turpin features will be sold on a basis of between \$2,000 and \$3,000.

MORE SEATS, SAME SCALE

Mt. Vernon Uses Plan to Avoid Raising Prices

Mount Vernon, N. Y., Nov. 23. The Westchester theatre, operators has been taken over by the owners of the Little Playhouse and both theatres will be managed by Charles Schaefer, at present manager of the Playhouse. The action is preparatory to the enlargement of the seating capacity of both houses.

The changes are to be made first in the Playhouse and while that is going on the Westchester will be used for showings. Later the alterations will be made to the Westchester. Enlargement to the seating capacity was decided upon in place of increasing prices.

CHARLES BAUMAN BACK.

After several years' absence from the picture industry, Charles Bauman announced his return, simultaneously with the formation of a company to produce super-features

WM. FOX EMPLOYEES

CITED FOR CONTEMPT

Exhibitors Say They Disregard Injunction in Duluth.

Duluth, Nov. 23.

M. J. Weisfeldt, manager to State representative of the Fox Film Corporation, and A. Robert, employee of the same corporation, with headquarters in Minneapolis, were brought before District Judge H. A. Danneberg here Saturday charged with contempt of court. It was found that Roberts was merely an employee with little authority and he was released, but the court took Weisfeldt's case under advisement.

Contempt proceedings developed when the Fox Film Corporation, Weisfeldt and Roberts, failed to obey an injunction issued by the court in the action of S. J. Bennett, proprietor of the Tempest theatre in West Duluth, against the Fox Corporation.

Bennett charged Fox refused to carry out the terms of a contract signed last spring to provide Victory films for the Tempest theatre. Pictures were furnished according to contract until August. Then the Fox company refused to continue furnishing the pictures. Weisfeldt and Roberts also refused to obey the court order to appear here last week and a bench warrant was issued to bring them to Duluth.

The case is attracting wide attention here and in the "Twin Cities" and the decision is expected to set a precedent for the courts in case of violation of film contracts.

YOUNG'S PICTURES PLACED

Five Next Features to be Released Through Equity.

The future of the Clara Kimball Young productions has been settled and the next five pictures to be released with her as the star will be placed through the Equity. An agreement was reached this week.

The Garson productions will be discontinued. Harry Garson has reached an agreement with Harry Rothenbach for the commissions on the territory which the latter disposed of. All but four territories were sold by Rothenbach. The Equity will release through the channels in each territory with which the Garson company contracted.

AUTHORS TO MAKE FILMS

Bolton, Anspacher and Others Form Producing Company

A picture producing organization to be known as the Authors' Producing Association is reported with Guy Bolton, Frank Mandel, Louis K. Anspacher and Robert Milton as among a number of others of prominence in the project.

Representing the Authors (about to be incorporated) is George Mosser. The organization will make their headquarters at the latter's office in the Capitol.

Robert Milton's position will be that of stage director and supervisor of all productions under this company.

LOEW STOCK CAMPAIGN SELLS 18,000 SHARES

Scheme to Make Patrons Partners Ended Tuesday Night.

The Loew campaign to get Loew patrons as his partners in the business wound up in Brooklyn and the Bronx Tuesday night.

In a preliminary statement made by Montgomery & Co., underwriters for the stock, it was declared the campaign was planned over a year ago, but was held up until the beginning of this month, at which time under the existing market conditions it seemed favorable to offer the stock. It was believed at that time the stock had reached its low, and, therefore, the simple but very detailed plans were made to give out the full information about the stock by means of a screen presentation in the theatres and through literature distributed.

The campaign began in New York was conducted during the Loew anniversary week, in spite of the fact that there was a general depression in the stock market, which was explained to patrons. Approximately 18,000 shares were subscribed.

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Friday, November 26, 1920

START INTENSIVE CAMPAIGN FOR
WORLD PARCEL POST FOR FILMS

Now Restricted to Only a Few Countries—N. A. M. P. I. Acts—Washington Bureau at Work—Accuse Board of Fire Underwriters of Objections.

Because the present postal regulations make it impossible to ship film by parcel post except to a few countries, an extensive campaign for the extension of the parcel post system to permit shipments to all parts of the world has been started by the Transportation Committee of the National Association of the Motion Picture Industry. Two conferences were held by the committee on the subject during the past week and a hearing has been asked for before the Board of Marine Fire Underwriters of New York.

For the past two months the Washington Bureau of the National Association has been working on the matter with the Postal authorities. A change in the regulations would mean a saving of more than \$1,000,000 a year to the various film exporting companies in New York City and elsewhere.

At one of the sessions Millard Johnson of the Australian Film Company declared that it was "unjust" discrimination against the American exporter to be prohibited from shipping his film by parcel post while all of the exporters of the other countries were enjoying this privilege. He said that in the 25 years that he was in the exporting business in other countries that he had never lost a single reel of film and that none had been destroyed through shipping by parcel post. If the exporters are able to ship by parcel post to foreign countries they will effect a saving of at least 10 per cent. in transportation charges.

A report was received from the Washington Bureau of the Association stating that the Post Office Department was willing to accept motion picture film for foreign shipment by parcel post, but that the Board of Fire Underwriters in New York had prohibited the shipment of the same. The Post Office officials declared, too, that in their opinion the Post Office Department should be able to carry anything that is carried by freight.

From the Second Assistant Postmaster General also came a report concerning the shipment of picture film from Seattle and San Francisco, the two ports where shipments are now permitted from. In San Francisco the local fire underwriters made an investigation of the situation and offered no objection to the manner in which they are now being handled from that port. The following communication was received from the office of the Second Postmaster General:

"Referring to previous correspondence and to your letter of October 13, concerning the acceptance of motion picture films for dispatch overseas, through the international parcel post, you are informed that reports have been received from the postmasters at San Francisco and Seattle, excerpts being made from each report, for your information, reading as follows:—

"No special arrangements are necessary for taking the films aboard ship, excepting that it is the practice of this office to forward the same to the steamer on the last load of mail and turn them over separately to the mail officer on board in order that the usual precautions of storing away from light and heat may be complied with. Otherwise the handling given is the same as for other mails of similar classification, that is, parcel post matter.

"No criticism has been received by this office, and none anticipated as regards the forwarding of such packages in the mail, for exhibition and compositions thereof when properly prepared for transmission either by mail freight or express are legal cargo for passenger steamers, and according to the information furnished this office, the Marine Insurance Underwriters cannot object to same within the limitations of the parcel post report."

"Motion picture films have been forwarded by parcel post to Hawaii and Manila for approximately three years past, and for more than a year to Shanghai. Parcels containing films, packed in accordance with the approved regulations,

FRANCHISE MEN TAKE
TRIANGLE EXCHANGES

Hamilton Co. Quits and New Distributing Plan in Effect.

The arrangement under which the distribution of Triangle reissues was handled by Hamilton Film Co. has been declared off, and control of Triangle's exchange system has been transferred to the group of franchise holders who operated under the Hamilton contract.

It is understood that the rental called for by the terms of the Hamilton-Triangle contract was defaulted. Triangle took the property back and brought about a reorganization of the distributing machine. Robertson-Cole were the leading interests in the Hamilton concern which was formed to handle Triangle films through Triangle exchanges following the bankruptcy of Frank G. Hall who had conducted the branch office.

Henry Dewitt, attorney for Robertson-Cole, who acted as receiver for Hall's assets was placed in charge of the Hamilton organization, but his regime was that of a lawyer rather than of a film man and the venture made no headway. Mr. Cole and Col. Jacob Ruppert, the New York brewer who is interested in the Robertson-Cole outfit, allowed the agreement with Triangle to lapse.

Morris Fleckles, a New York exchange man, related to Carl Laemmle of Universal, was the principal mover in getting the Hamilton franchise holders together to put the new deal through.

N. Y. STATE IN FILM TRADE

Will Use Pictures to Save Game and Will Make Profit

Troy, N. Y., Nov. 23. New York State has entered the moving picture business. Through the Conservation Commission it has contracted with the Educational Film Corporation to distribute nationally pictures made by the commission and it will receive 50 per cent. of the gross proceeds from their sale. The Conservation Commission is the first governmental department in the country to take educational pictures on a professional basis.

It is expected that the venture will prove profitable because the demand for films of this sort is rapidly increasing. The primary purpose, however, is not to make money but to arouse interest in the state's scenic beauty and in the preservation of its wild life. The pictures are being taken by the employees of the Conservation Department and conform in their conception, making and editing to all the requirements of motion picture theatres.

The first picture, which concerns animal life, has already been prepared and the second picture, which has for its theme violation of the game laws, is now in the course of production.

Exhibitions are separately billed and delivered to the conveying steamship and instructions given that the films are not to be placed with other mail in the ship's hold, and they are treated by passengers and freight clerks as hand pieces and stored above deck.

"There is no knowledge or record in this office of any criticism arising from the acceptance of motion picture films for such shipment, and, while heretofore the Marine Underwriters have not been dealt with in this regard, the matter was taken up with the local underwriters in receipt of your communication, and they offer no objection to the continuance of the practice—San Francisco report."

LIKELY TO CLOSE DOWN
WEST COAST STUDIOS

Los Angeles in For Period of Retrenchment.

The period of retrenchment in production has set in. Reports from Los Angeles that have reached New York within the last couple of days indicate that about 75 per cent. of the studio activities of the industry will come to a standstill by Dec. 4.

The bigger companies have started laying off and the general indications are that the others are to follow. It cannot be said that over production is the cause but that the producers are far enough ahead in productions to tide them over a period of from two to three months is almost certain.

It is figured the curtailment of production at this time will mean that pictures placed into production sometime in the spring will be carried along on a decreased overhead. The producers of the industry evidently figure that the cutting of the admission scale in some of the eastern territory is going to mean a cut in rentals and they are figuring in advance on production overhead to meet the cut.

Those who have intimate knowledge of happenings on the coast and who are in almost daily touch with Los Angeles by wire state that the closing down of about three-quarters of the studios in Los Angeles a week hence is almost a certainty.

STUDIO ACTIVITY AT EBB.

Extras Describe Situation as at Almost Complete Standstill.

Concurrent with Variety's statement last week of Famous Players cutting down its staff in the Coast studio and diminishing the force by 300, "transients from the L. Angeles picture colony arriving in New York report a "stillness" in and around this section of activity.

Comparing March with the present time, it is said that whereas it was difficult to get studio space to the extent that they were working night and day, there is now any amount of room. In the instance of the Fox studio, last March it was described as a scene when the "transients" could be seen on laying off the company that it considered the least expensive to run, so that the cost calling for a larger budget could go ahead. At the same time, however, artists were in such a demand that irrespective of layoffs salaries would continue just the same. As were reported where actors were carried on two and sometimes three different payrolls simultaneously.

The information in contrast of conditions between last March and the present time cites that artists were in such demand that as soon as one finished work on one set the same artist would jump into a waiting taxi to be carried to another organization working on a different set.

In the case of title writers the difficulty in getting them was such that they had to be contracted for in advance. Title writers made no promises except on a three-week margin, their contracts calling for no much ahead.

The services of extras were in demand day and night. It was nothing unusual to see 200 used for one set in a certain studio, and 300 elsewhere. By day they were used in various studios, and except for the respite of the dinner hour they would proceed with the work far into the night.

The activities of practically every concern is reported by those transients to be at low ebb.

CHURCHES ASK CENSOR.

Presbyterians and Baptists Open Campaign in Legislature

St. Louis, Nov. 23. The St. Louis Presbyterians passed a resolution at a recent meeting asking the Missouri Legislature to enact a State censorship law.

A resolution much similar to this was adopted by the St. Louis Annual Conference of the Methodist Episcopal Church in session at St. Louis, Mo.

The resolution was "denounced" at a meeting of the St. Louis exhibitors. There are 500 picture houses in Missouri.

GEST-REICHENBACH CLASH ON
FOREIGN 'APHRODITE' FILM

Italian Production of Spectacle Has Georgette Le Blanc as Star—Gest Claims Title Right in U. S.—Has Not Sold Screen Rights.

FOX MAY LAND THE
STRATFORD, CHICAGO

Fails to Get Woods, But Books "Over the Hill" There.

Chicago, Nov. 24.

William Fox last week offered A. H. Woods \$1,300,000 for the Woods theatre when Woods met him and his staff assembled here for the purpose of purchasing houses in this town. Woods declined the offer, but signed with Fox. It is believed, to play "Over the Hill" at the Woods, following "Way Down East," which comes in after "Rudolph" in two weeks.

Fox is on the point of closing for a Chicago theatre, the Stratford, on sixty-third street, near Halsted. In the stockyards theatrical region. The Stratford is a roomy feature picture house of the new type. It was opened recently by neighborhood capital. Shortly after the opening there was trouble with several of "Hagen's Colts," Chicago's toughest gang, and vandals broke in and slit all the chairs. Since then the place has been guarded day and night by Pinkertons and the gangsters have made operation dangerous and difficult. For this reason the proprietors are considering a sale.

The Fox staff, including Mr. Fox, John Zant, Charles Hix and Jack Leah, conferred here on Monday with the owners. They split on the price and left a final offer. Negotiations are still open.

If Fox procures the Stratford it will be the first instance in Chicago of a picture producer or a picture producing company controlling a Chicago theatre.

ADMISSION OF MINORS.

Text of Law Passed by Last New York Legislature.

Owing to the seeming ignorance of the law in New York State with regard to the admission of minors the following resume is printed at the request of many exhibitors:

"Section 2129. An act to amend penal law in relation to admission of children under the age of 16 to places of amusement."

"The people of the State of New York, represented by the Senate and Assembly, do enact as follows: Subdivision 1 of Section 484 of Penal Law as last amended by Chapter 243 of Laws of 1911 is hereby amended to read as follows:

"(1) A person who admits to, or allows to remain in, any dark house . . . kinetoscope, or moving picture performance . . . any child actually or apparently under the age of 16 years unless accompanied by its parent or guardian or by an adult authorized by its parent or guardian, or unless such theatrical performance, kinetoscope or moving picture is given under the auspices of, or for the benefit of, any school or church, or educational or religious institution not operated for profit, is guilty of a misdemeanor."

"This act shall take effect immediately."

The foregoing amendment was enacted during the last session of the State Legislature.

PATERSON AGAINST SUNDAY.

Pateron, N. J., Nov. 23.

Answering a delegation of motion picture theatre owners and exhibitors on what his attitude would be in the event that they opened their theatres on Sunday, John M. Tracy, chief of police here, declared he would raid such places of amusement, drive the people out in the street and close them up by force.

The chief's answer was regarded as severe and his attitude became more emphatic as he announced, "I'll drive them into the streets. I will compel every picture theatre in this city to remain closed Sunday."

A battle over the right to present a screen production of "Aphrodite" is imminent. The principals will be Morris Gest, who has the stage production in this country of the Pierre Loti version, and Harry Reichenbach, who is receiving a \$400,000 screen version of the fable of the Goddess not based on the Loti writing.

The production due in this country on the "Franchise" to morrow has Georgette Le Blanc, the former wife of Maurice Maeterlinck, as its star. It was made in Italy and shown in Paris.

When Gest was informed the production was on its way on he would be placed on the market he stated it had been offered to him while he was abroad last spring, but he had refused to buy it. Mr. Gest. It was the opinion of those at luncheon with him, had created a distinctive value to the property in this country and that under the decision that William Harris, Jr. had obtained in the case of "Abraham Lincoln," would be able to protect the title. Gest quoted a line from "Mereen" in reply to the question as to what he intended to do regarding the foreign film version of the piece, saying "Waiter see."

"Aphrodite" played St. Louis last week and obtained a gross of \$23,000, according to the manager, and this week is being shown in Indianapolis.

Gest has been in negotiation for sometime with Metro for the screen rights to the spectacle, but up to the present time there has been no contract entered into. Richard Rowland, president of Metro, stated he had been negotiating with Gest, but that nothing had been closed. The Famous Players it was stated is also trying to secure the screen rights to the piece for the use of Dorothy Dalton in film. Miss Dalton created the role in the stage production.

When Reichenbach was asked regarding the picture he said he would immediately start an extensive campaign in its behalf. Already he is flooding the industry with an address tag card on which there is a single head attached. It also says this is the exact duplicate of the costume worn by Mme. Le Blanc in the picture.

The information that Gest might try to stop the presentation of the picture in this country on the grounds that he had made the title valuable, brought the reply from Reichenbach he would endeavor to stop the stage production on tour on the grounds that Gest was presenting it with what he designated as the New York cast and was not doing so and that it would injure the value of the film.

Reichenbach further stated that as the fable had been in existence for 2,500 years he did not see that the Gest production had placed any particular value on it, and he cited the sales of the original work on which the play is based had not been increased in any way through the stage production.

SMITH-MORE IN SYRACUSE.

Syracuse, Nov. 23.

The Top theatre, just leased by Thomas Hogan to Howard J. Smith and William A. More, reopened on Sunday as the Palace. The Syracuse house will form a new link in the chain of Palace theatres under the management of the Bism City men. The lease given is for 12 years.

W. J. Colman has been installed here as manager. The opening film under the new regime is Universal's "Whispered Among Cannibals." As the Top house has seen the local Schenck and Rosart medium.

Lessor and Urban in East.

George Urban was an arrival from Los Angeles last week in conjunction with the release in the east of "One Man in a Million," which the actor is reported to have made independently. He was accompanied by Ned Lessor, both making stops in 15 different cities en route.

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